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Dance and Dancers

FEBRUARY 1958

This month's full ballet guide

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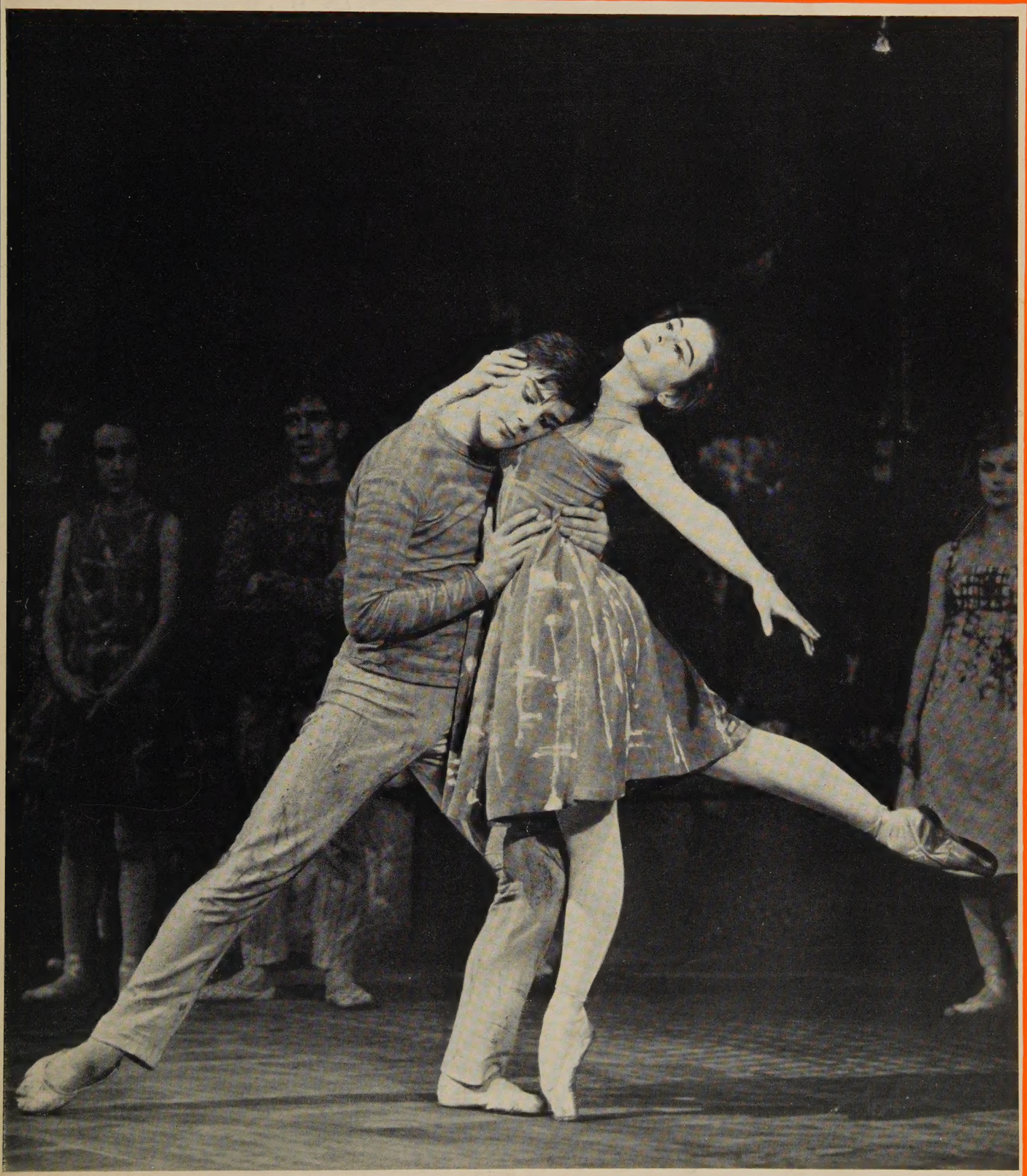

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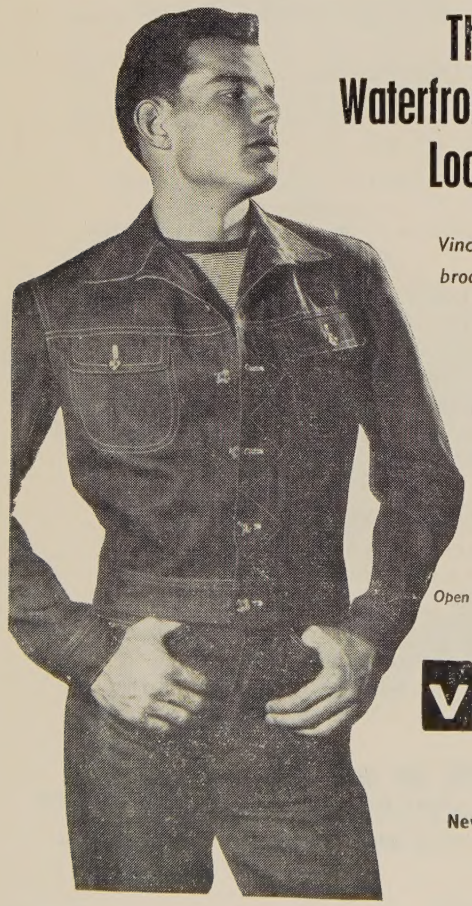

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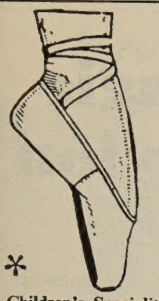

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Personality of the month

Photo: Vivienne

DAME ADELINE GENÉE

ON January 6, 1958, Dame Adeline Genée-Isitt, the great ballerina, was 80. How formal are these words and how remote from the high owered sound and adulation of present-day publicity. Yet somehow feel that is how Dame Adeline would wish it. Mine has been the ivilege to have had her affection and loyal friendship over many years. ittle did I dream, when as a small boy I gazed at her photograph—as it as The Debutante, Swanilda or the Dryad?—that one day I would e honoured by her asking me to be her partner for a Command erformance at Drury Lane before the late King George V and Queen ary. This photograph was the first picture postcard I ever possessed a great dancer. Later I partnered her again for her last performance the Royal Theatre in Copenhagen, and then for two weeks at the ondon Coliseum in 1932—her dancing farewell for all time.

Today England and the English hold a great place in the world of llet. Let none of us forget how much we owe to Dame Adeline for e foundations she so solidly laid first as the great ballerina of the mpire Theatre, and with her world tours. Later as one of the mmittee of the Camargo Society and the Royal Academy of Dancing, which she was founder president until 1954, when she relinquished r post to Dame Margot Fonteyn. It was her unselfish work and her votion to an ideal that made the Royal Academy of Dancing possible. o it she gave of her energy and vast knowledge.

When, during the war, she found herself in the U.S.A., she devoted r energies to further the prestige of the dance and to raise many ousands of dollars for war relief. It was she who read Queen izabeth's gracious telegram from the stage of New York's Winter arden Theatre at the first midnight dance matinee I organized for ar relief.

That she is now 80 seems absurd. Her back is straight, her eyes are st as bright as when they shone so brilliantly from the stages of the orld. It is probably not as the head of so many organisations that e would wish to be remembered, but as the great artist who came om Denmark to England and won the hearts of countless thousands, d who has lived among us, as one of the great figures of the dance in is century. Thank you, Dame Adeline, on behalf of all of us who ve you, for what you have done.

Anton Dolin

February 1958 9th YEAR OF PUBLICATION Vol. 9 No. 2

Dance and Dancers

Editor: PETER WILLIAMS *Associate Editor:* CLIVE BARNES
Assistant Editor: E. C. MASON
WORLD'S LARGEST SALE IN THE FIELD

The Sun shouldn't set in the West

LAST year a new hope arose for ballet in the English provinces. Against the numerous struggles, always attendant upon any sort of creative activity, a ballet group—Western Theatre Ballet—has emerged. With its headquarters in Bristol this company became the first dance organization of any importance, apart from Scotland's Celtic Ballet, to be founded and to exist outside the London Metropolitan area.

Its aims have been to encourage young dancers and young choreographers and to take ballet to places in the West of England which would otherwise have no chance of seeing this theatrical form of the art of dance. These aims are brave and thoroughly worthy, and when last summer the company gave a short season at the Arts Theatre in London, it proved to be a most professional group which had started on just the right lines.

But, alas, for it the New Year starts in a none too hopeful manner. In spite of the promise of financial support from some of the rich West Country firms, only a very small amount has been actually forthcoming, and the company is in financial difficulties and in grave danger of having to close down.

Now you may well ask why this company should deserve to succeed more than any of the other small groups which have started-up and folded-up with such Jack-in-the-box rapidity? The answer is that not only has this company already proved its merits, but it has undertaken a pioneer task that, by creating a new audience, can only be of benefit to the whole art of ballet.

It would never threaten the larger companies which tour England, but would eventually help to swell their potential audiences. A company which can play in outlying districts is developing a public who will, when the occasion arises, make an effort to travel to the larger towns when the big companies are playing in them.

If the Western Theatre Ballet is allowed to sink away into the Bristol Channel, what hope is there ever for companies starting up in provincial cities? Very little I am afraid. This is not intended to be an appeal to those organizations whose function is to support the arts so much as to the local organizations in the West Country.

To them I would say that they have it in their power to set an example and to be responsible for something which many generations would thank them for. Were they members of communities on the mainland of Europe, they would automatically do everything in their power to assist in some way. Unfortunately the British would rather spend money on hideously defacing the countryside with unwanted concrete lamp standards, or some other such monstrous encumbrance. So here is a chance for all the firms and organizations in the Bristol area to keep the Western Theatre Ballet on the map.

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A Blue Rose

First given by the Royal Ballet at the Royal Opera House, Covent Garden, on December 26, 1957. Choreography by Peter Wright. Music by Samuel Barber. Designed by Yolanda Sonnabend.

Cast

Waltz SUSAN ALEXANDER, EDWARD MILLER
Schottische ALEXANDER, DONALD MACLEARY, GORDON AITKEN, LESLIE WHITE
Pas de Deux ANNE HEATON, MACLEARY
Two Step PATRICIA COX, MICHAEL BOULTON
Tango AUDREY FARRISS, BOULTON
Galop FARRISS, EDWARD MILLER
Corps de ballet

STORY

A BLUE rose—token of love—goes from hand to hand among a group of young people. The manner in which the rose passes between the lovers, sometimes in jest, sometimes in earnest, provides a link for a series of contrasted dances which only end when the rose, having run full circle, returns to the lighthearted boy who started its cycle.

CHOREOGRAPHY

THERE is a school of thought that the best way to teach someone to swim is to throw him head first into the deep end of the swimming pool, and let him either swim or drown. Balletically speaking that is just what Dame Ninette de Valois and John Field have done to Peter Wright, whose first public work was revealed in that deepest of ballet's deep-ends, called the Royal Opera House. For the record, Mr. Wright neither swam nor drowned, but somewhat disconcertingly floated.

Despite his youth, Wright has had a far more varied career than the general run of British dancers. Although primarily associated with the Royal Ballet, first as a dancer and now as a teacher at the School, he has also been with quite a few other companies, and has danced and taught for Kurt Jooss. For a time he was ballet master for the Sadler's Wells Opera, and has had three small works privately produced by the Sadler's Wells Choreographic Group.

Having been, as it were, an apprentice choreographer for nearly two years, the time was clearly ripe for him to be given the chance of working with a properly constituted professional company. Up to the time when the Governors of the Sadler's Wells Theatre parted company with the then Theatre Ballet, the next step in his career was quite clearly indicated. But now with both wings of our national ballet based at the Opera House we inevitably lack a small stage for our try-outs, and willy-nilly the unfortunate Wright had to jump in at Covent Garden.

Considering that the music and décor were given to him by that rather mysterious body, the Ballet Advisory Committee, and the work's theme is supposedly, at least in part, the idea of Mr. Haskell, who initialled the programme note, Wright has made a fair to medium job of his first ballet. Indeed, its principal fault arises from it being too slight for its august Opera House presentation.

The theme, presumably derived from Max Ophul's film *La Ronde* and Gene Kelly's reworking of this called *Ring Around the Rosey* in the later film *Invitation to the Dance*, is painfully trivial. Denied the ironic overtones of Ophul's original, Wright's ballet becomes a linked series of *pas de deux* with a few haphazard and spasmodic interventions from the *corps de ballet*.

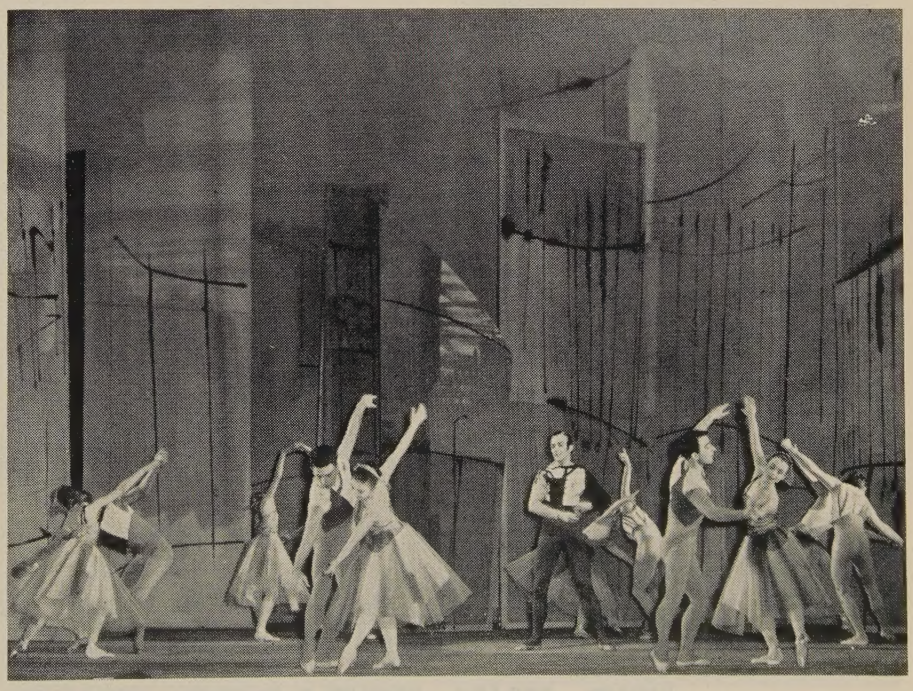
That the ballet has nothing particularly to say would matter less had the statement of its slight theme been distinguished with the grace of a lyric poet. Unhappily Wright is not experienced enough to give dignity to trifles, and his choreography is derivative and repetitious.

THE ROSE PASSES: Donald MacLeary and Anne Heaton in the pas de deux. *She is a married woman who for a brief moment dallies with another man.* *Photo: Denis de Marney*

For the most part what promise it does hold out is contained in its simplicity, which once or twice gave the work an artless charm. There is one episode, however, which offers a very definite hope for the future and argues more persuasively than anything seen hitherto that Wright possesses a definite talent for choreography. This episode is a *pas de deux* for two unhappy lovers which is three or four cuts above anything else in the ballet.

During the course of the item called Schottische—to which Wright has choreographed a

ABSTRACT SETTING: This picture gives some idea of Yolanda Sonnabend's abstract décor which is mainly in apricot with black lines. *Photo: Denis de Marney*



I always say please to Player's

They've just met for the first time: at the ice rink. He knows how to cut a good figure with her—he's offering her a Player's cigarette. Player's always please—it's the flavour, the firmness of this well made cigarette that make it such a pleasure to smoke.

IT'S THE TOBACCO THAT COUNTS

[NCC 183J]

capsule version of Cranko's *The Shadow*—an attraction is noticed between the young man who is given the rose and a married woman. In the next episode these two dance a delicate and evocative *pas de deux*, culminating with the girl sadly dropping the rose and returning to her husband. This moment of humanity in an otherwise glossily unreal ballet appears to have brought out Wright's latent ability and provides a pointer to the kind of work he might one day produce.

I feel sure that Wright's next ballet—and there must be a next ballet in the fairly near future—will overcome many of the faults of style and particularly dance construction that are evident here, and should show the choreographer acquiring the sheer craftsmanship and personal signature he at the moment lacks.

Yet the general problem of apprentice choreographers learning their trade at Covent Garden remains, and I suggest that could it be arranged, it might be to everyone's advantage if the Royal Ballet in the future handed over its would-be choreographers to Marie Rambert. The Royal Ballet would then pay the comparatively modest initial production costs for one or two ballets to be produced for the Ballet Rambert, which in this way could undertake the quest for new choreographers that is now possibly beneath the scope of the about-to-be-merged Royal Ballet.

DANCING

WHILE some of the dancing had the same air of breathlessness which afflicted much of the choreography, most of it was good and true. Outstanding among the cast were Anne Heaton, Donald MacLeary and Audrey Farriss.

Heaton proved especially fine. The expressive understatement of her lightly defined grief was in that finest of British stage traditions that has given us actresses like Fay Compton. The beautiful poise of her actual dancing added to her dramatic portrayal. Her playing of this miniature part indicated as surely as anything else her place among the first artists of British ballet.

MacLeary, too, gave a performance, idealistic and romantic, that, although in a more conventional rôle, was still of the highest quality. His partnering is exemplary, while his dancing is rapidly improving.

Another improving dancer is Edward Miller. He showed a broad, generous sense of movement, a neatly pointed characterization, and, most importantly revealed that rare attribute of being able to give a smile that is neither a smirk nor a grin.

Patricia Cox and Michael Boulton undertook with some dexterity lifts that looked as if they had been suitably modified from Messerer's *pas de deux Spring Water*, and Audrey Farriss, always a delight, looked agreeably vampish in the Tango, dancing with spirit and intelligence.

Clive Barnes

MUSIC

SIX dances with a "Those Were the Days" flavour are the basis of Wright's ballet. They were written in 1952 by the American composer Samuel Barber as a suite, *Souvenirs*, originally for piano duet but later orchestrated for Todd Bolender's ballet of the same title, produced by the New York City Ballet in 1955. Humphrey Searle, a member of the Ballet Advisory Committee, recommended the suite to Wright, who properly accepted the onus of designing his choreographic theme to fit the music, not *vice versa*.

Barber chose a number of dance-forms popular in ballrooms at the turn of the century, such as the Scottische, Two-step and Hesitation Tango, remembering them, he wrote, "with affection—not in irony or with the tongue in the cheek but in amused tenderness." His music consequently has a lighthearted, nostalgic quality, with clear, straightforward themes helped by skilled orchestration and plenty of rhythmic impetus to sustain the dancing.

TWO STEP: Patricia Cox, Michael Boulton and the corps de ballet *in another phase of the blue rose's progress.* *Photo: Denis de Marney*

It is less spiky, less laboriously contrived than the music Barber wrote for Martha Graham's *Medea* (1946), but his sentiment is apt to slip into facile sentimentality. It lacks the saving grace of wit that makes Walton's *Façade* parodies, for instance, such amusing listening. There is a strong superficial resemblance to Malcolm Arnold's *English Dances* (the score used by Kenneth MacMillan for *Solitaire*), most of which were composed a year or two before Barber, but the American score sounds pallid beside Arnold's captivating joviality. It might have been more effective if Barber *had* stuck his tongue in his cheek a little.

John Lanchbery conducted a sound performance, except for some poor trumpet-playing in the *pas de deux* and insufficiently pointed rhythm for the Two-step. Anybody wanting a *Souvenirs* souvenir may like to know that an excellent recording has been made by Efrem Kurtz and the Philharmonia Orchestra on H.M.V. BLP.1080 (coupled with the Shostakovitch ballet suite, *The Golden Age*.

Noël Goodwin

DECOR

PROBABLY one of the most uncomfortable assignments for any designer, whether mature or inexperienced, is to have to design a ballet for its first performance in a very large theatre knowing perfectly well that it is later going to be mainly shown on stages half that size. This was the fate of Yolanda Sonnabend, a student at the Slade School, whose first work for ballet this was. There is no doubt that a designer has to approach a work with the size of stage in mind and when it is obvious that it

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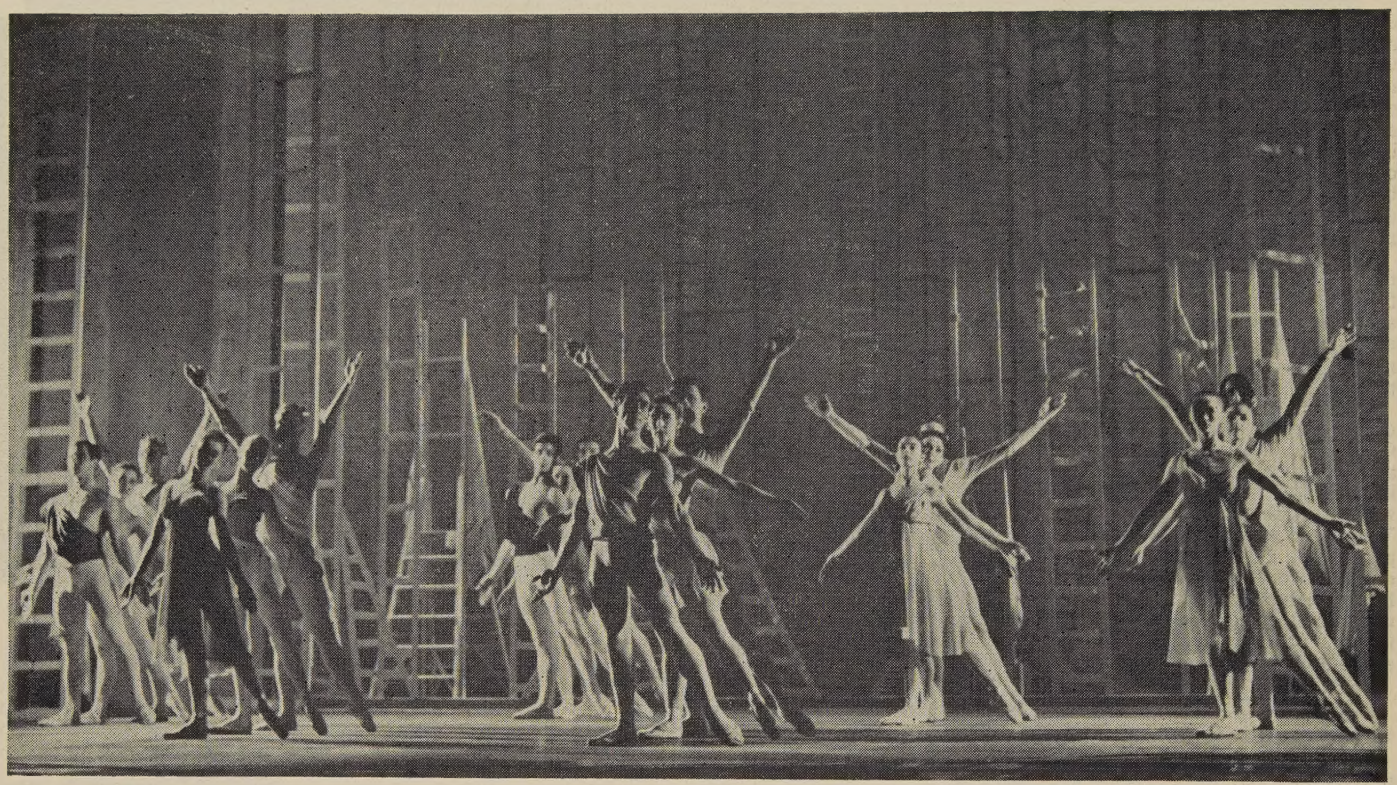
TANGO: Audrey Farriss and Michael Boulton with the corps de ballet *in the last episode of the rose's progress before it finally returns to its original owner and thus completes the circle.* *Photo: Denis de Marney*



MORTALS AND LADDERS: An interesting group showing the full cast in the second movement when the angel brings men and women together.
Photo: Houston Rogers

The Angels

First given by the Royal Ballet at the Royal Opera House, Covent Garden, on December 26, 1957. Choreography by John Cranko. Music by Richard Arnell. Designed by Desmond Heeley.

Cast

The Startled	AUDREY FARISS
The Morbid	DONALD MACLEARY
The Strident	ELAINE THOMAS
The Terrified	MICHAEL BOULTON
The Lyrical	CLOVER ROOPE
The Vigorous	DONALD BRITTON
The Angel	YVONNE LAKIER

Corps de ballet of Angels

FIRST MOVEMENT: In this choreographic myth, the angel is a figure of light. She gives life and she reveals the characteristic of her creation.

SECOND MOVEMENT: The angel brings men and women together in the ebb and flow of life.

THIRD MOVEMENT: Finally from the frenzied strivings of the mass she selects one, a chosen figure for immortality, making him shine with her light. (A.L.H.)

CHOREOGRAPHY

IT would have been nice to have found just one redeeming thing to say about *The Angels*, yet apart from the unwelcome distinction of being one of the worst ballets seen at Covent Garden since the war, it appears to have nothing to commend it, despite a tiny fistful of isolated inventive moments that might have been interesting had they borne a closer relationship to the music. My first reaction to this unbelievably jejune work was inarticulate anger, but seeing the ballet subsequently I soon grew to pity it. It is so preposterously pretentious, its literary clichés are so extraordinarily naive, and its choreography (or for that matter its décor and music) so enthusiastically untalented, that in a strange way it won from me a feeling almost of affection. I now think it should be wrapped up carefully in dance notation and brought out ceremoniously once a decade as an awful illustration of a ballet without artistic direction.

LYRICAL AND VIGOROUS: Clover Roope, as the Lyrical, and Donald Britton, as the Vigorous, in a pas de deux.
Photo: Houston Rogers

Whether the work's theme was contributed by the A.L.H. (presumably Mr. Haskell), who initialled the inaccurate and meaningless programme note, is not certain, but I suppose his inclusion implies some share in the work's conception. The theme, whether Haskell's or Cranko's, is based on a portentous poetic commonplace similar to some of those Cranko has often successfully used in the past. This particular item of cracker-motto philosophy is to the effect that the extraordinary—be he genius or saint—pays for his immortality with suffering. Six mortals, each showing, or so the programme claims, the characteristics of their nature, are seen on earth protected by angels. An "angel of light" selects one of the mortals for immortality and apotheosizes him into a constellation.

This pagan "choreographic myth" with its Orion-like conclusion is muddled by Cranko's use of the word angel and apparently Christian imagery—crucifixions and the like—but such confusion is unfortunately typical. Four of the mortals are personified by emotional characteristics, yet two are designated by their physical attributes. All the non-mortals are called angels, yet, as one is so clearly more angel than the others, she must be a deity—or in a Christian reading—God.

Yet the theme is not so bad, and had it been realized in the choreography a worthwhile and serious ballet could have resulted. But the choreography is inept.

Anyone can draw up a cast-list calling characters "startled" or "strident" but unless these qualities are revealed clearly in the choreography—and in *The Angels* they were not—such labelling is utterly pointless. The choreography itself is woefully banal, and

seemingly based on the principle that anything new must be good. The dancers are constantly called upon to perform movements of remarkable silliness that are quite arbitrary, having no discernible bearing on the theme or even an intrinsic visual significance.

Example of pretentiously empty "invention" could be piled upon example if such a course would not prove almost as unrewarding as the ballet itself, so two instances must suffice. After the vigorous mortal's first variation five girls are dragged on, each one wiggling her toes. Toe-wiggling, even if obscurantist as symbolism, is harmless enough as a pastime, but the knock 'n' roll episode for a group of male dancers, in which two bounce their chests together and then all have a merry tumble in the dust, seemed distasteful as well as trite.

The ballet was deservedly greeted with a condemnatory press, and the choreographer has been generally pilloried. Cranko is luckily an established figure, so no bones have been broken or reputations lost, yet I cannot help wondering to what extent Cranko was to blame.

That Cranko can nod as well as the next Homer is certain. Equally certain, however, is the fact that he is a highly talented choreographer with a long tally of successes to his credit. Some of these successes have been just the kind of symbolic ballet that *The Angels* dismally failed to be. His previous big flop—*Reflection*—had many faults, but still retained virtues unmistakably branded Cranko.

This present work is more like a parody of Cranko than the genuine article, and I am unable to suppress a feeling that the choreographer's failure to do himself anything like justice is partially the fault of circumstances beyond our knowledge and his control. In any case, the whole direction must share part of the blame for a ballet which should never have been produced in its present form.

DANCING

IT is always dispiriting to see dancers fighting upstream against choreography that is fundamentally unworthy of their struggles. However, despite its miserable overall effect, *The Angels* does, in fits and starts, give limited physical opportunities to its cast, and it was good to see the way in which these opportunities were hungrily seized upon.

As "the chosen one" Donald Britton had an immensely arduous assignment. The choreographer, as he showed in his earlier *Reflection*, understands well the assertive qualities of Britton's virile and zestful style. Far better suited to the Opera House than to a smaller theatre, Britton's brilliant dancing, and even more his heroic personality, manfully tackled the impossible task of holding the ballet together.

Many of the other dancers worked like demons to make *The Angels* a success. Donald MacLeary, encumbered by a dance looking like a comedy pastiche of Todd Bolender's "phlegmatic" variation in Balanchine's *The Four Temperaments*, made the best of that pitiably poor job, and elsewhere in the ballet danced with a vigour and gusto that would a short time ago, have been beyond him. In all his Covent Garden appearances he has stood out as a vastly improved dancer.

Clover Roope, previously only a rather unlikely name once noticed in the programme as among the student attendants standing around in the full-length classics, made a brightly promising solo début as the lyrical mortal. As slight and graceful as a willow wand, she showed an unforced elegance, and the seeming unmusicality of much of her dancing, like that of her unfortunate fellows, may presumably be credited to the curiously tenuous relationship—if that *is* the word—existing between music and choreography.

Michael Boulton, except in one spectacular *pirouette* immediately preceding Mr. Britton's translation into outer space, seemed weighed down by the choreography and rarely bobbed up sufficiently to make much of an impression. The same could be said of Elaine Thomas, also in her first leading rôle, but Audrey Farris consolidated her position as one of the company's few fully mature female soloists. The assorted band of angels worked with a will, presumably receiving their reward in a better world.

Clive Barnes

PAS DE SIX: *Michael Boulton, Donald Britton and Donald MacLeary with Audrey Fariss, Clover Roope and Elaine Thomas.* *Photo: Houston Rogers*

MUSIC

WHAT collaboration there was between Cranko and Richard Arnell is something of a mystery, for music and choreography fit only where they touch—which is not often. A number of prominent instrumental effects in the score go unmarked in the dancing (the whiplashes in the episode for the "Startled" human, for example), while the dancers' movements frequently run counter to the musical spirit and phrasing. It is an undistinguished score from the composer of *Punch and the Child* and *Harlequin in April* (also with Cranko)—predominantly sombre, thickly scored and as oppressive as a thunder-cloud.

The heavy, torpid introduction is the exact antithesis of the upsurge of movement on the

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OPEN WINGS: Roope, Britton and Fariss surrounded by the open wings of angels. The photograph shows one of the best moments in the ballet from the designing point of view. Photo: Houston Rogers

The Witch Boy

First given by London's Festival Ballet at the Palace Theatre, Manchester, on November 27, 1957. Ballet in three scenes with choreography by Jack Carter. Music by Leonard Salzedo. Designed by Norman McDowell.

Cast

Witch Boy	JOHN GILPIN
Conjor-man	KENNETH SUDELL
Barbara Allen	ANITA LANDA
Her mother	CLARE DUNCAN
Her sister	SHEILA WRIGHT
The Preacher	ANTON DOLIN
Store-keeper	JANET OVERTON

Townsfolk

THE BALLAD OF BARBARA ALLEN

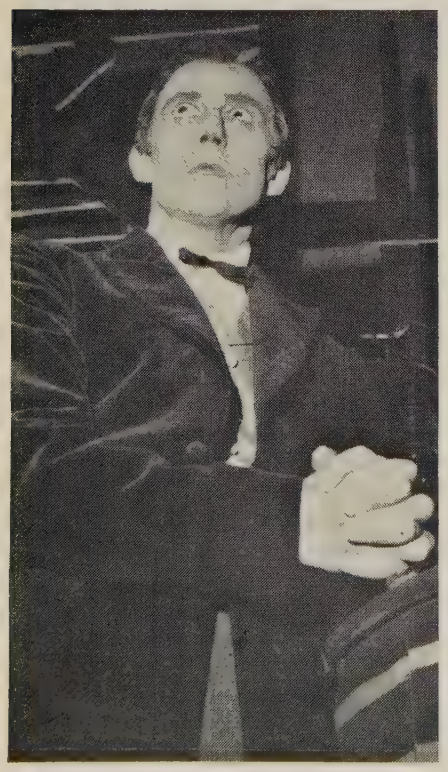
A WITCH-BOY from the mountain came
A-pinin' to be human,
For he had seen the fairest gal . . .
A gal named Barbara Allen
"O Conjor-man, O Conjor-man
"Please do this thing I'm wantin':
"Please change me to a human man
"For Barbara I'd be courtin'."
"O you can be a man, a man,
"If Barbara will not grieve you,
"If she be faithful for a year
"Yer eagle, he will leave you."
"O Barbara, will you marry me,
"And will you leave me never?"
"Oh yes, my love, I'll marry you
"And live with you for ever."

IN Jack Carter's *The Witch Boy*, London's Festival Ballet has produced a novelty with a three-fold attraction: a central rôle made-to-measure for John Gilpin's exceptional gifts, dramatic interplay to give scope to the other dancers, including the *corps*, and a forthright, vivid story to make an immediate impact on the audience. Carter has distilled a racy mixture of superstition, romance, humour and tragedy from the American Smoky Mountain ballad of Barbara Allen that can be interpreted in several different ways, from the simple and naive to the complex and symbolic, according to producer's fancy and the dancers' imaginations.

Norman McDowell, who danced the Witch Boy when the ballet was first tried out by Masche ter Weeme's Ballet of the Lowlands in 1956, has designed an evocative skeleton set, suggestive of a general store in a mundane 19th-century mid-West township with a hint of the distant mountain to one side.

WITCH BOY'S ORIGIN: John Gilpin, as the Witch Boy, emerging from the cloak of the Conjor-man, played by Kenneth Sudell.

THE PREACHER: Anton Dolin as the revivalist preacher who condemns Barbara Allen.



Interim Report by NOËL GOODWIN

The first scene introduces the local folk—rough-and-ready pioneers, the copper-haired Barbara Allen and her family, and the stern, hard-driving (and very likely hard-drinking) revivalist-type Preacher, ready to cast a soul to eternal damnation at the flick of an eye. A brief encounter between him and Barbara Allen suggests that he may have his own designs on her, while she in turn is clearly terrified of him.

At moonrise the villagers disperse, except Barbara, whose attention is caught by a grotesque figure approaching from the mountain. She hides and watches the Conjor-man produce the symbolic birth of the Witch Boy from under his feathered cloak—a dramatically vivid moment reminiscent of the Transgressor's birth at the beginning of Antony Tudor's *Undertow*. The Witch Boy dances a vigorous, lyrical *pas seul*, at the end of which he finds and drags the girl from her hiding. The pair have an inventive and varied *pas de deux*, and the Conjor-man grants his promise of human nature to the Witch Boy if Barbara Allen will stay faithful to him.

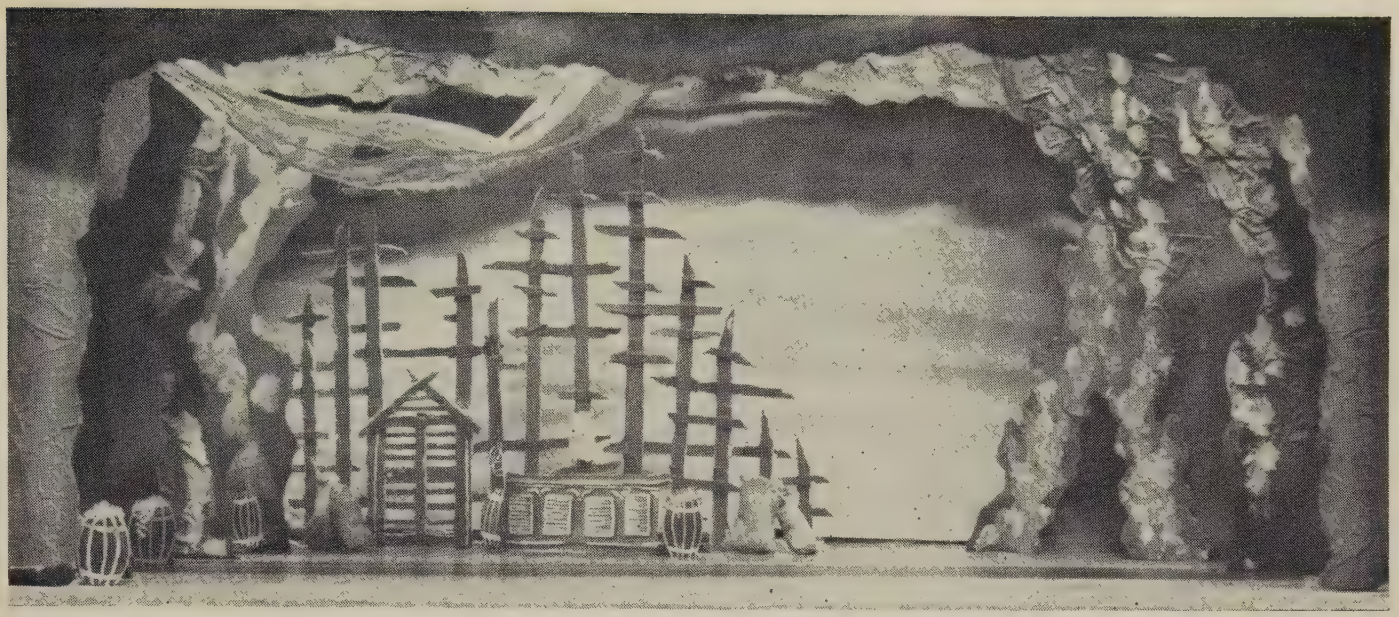
The third scene brings back the townsfolk for a Saturday-night barn dance in the general store. Carter allows himself an amusing touch of broad burlesque here in the antics of the dancers. At the height of the fun Barbara Allen and the Witch Boy join in, whereupon the mood changes. The villagers fall back in fear and suspicion of the stranger: they sense something evil, but cannot define it. It is the Preacher who must do it for them.

This emotional catching of breath is the start of a series of quick, tense climaxes rapidly piled on each other—separation of the lovers by the hostile crowd, the Preacher rousing them to mob frenzy in an ostensibly soul-saving harangue, the lynching of the Witch Boy and the death of Barbara Allen. As she dies, the Conjor-man returns to claim his progeny who, in a Petruskha-like *dénouement*, escapes from the body the townsfolk think they have killed (an identical dummy), mocks the lifeless Barbara Allen and is led back to the mountain.

The Witch Boy is Carter's 26th ballet, and his first for a major company. He is 38, and has waited a long time for a wider chance to show the extent of his creative gifts. That these are considerable was apparent from the Proustian *Ouverture* (1953), later revived by Ballet Rambert as *Past Recalled*, and the darkly symbolic *Psalmus Tenebrae* dedicated to the memory of Sophie Fedorovitch. Both these have echoes in *The Witch Boy*, with a strong dash of Roland Petit added. It may be that since Carter went as principal choreographer to the Ballet of the Lowlands in 1954 he has learned the advantage of movements with direct appeal for the unsophisticated that still leave room for subtleties of projection and interpretation.

In using a basis of severely classical technique to dramatic ends, Carter comes closer to Tudor than to Ashton, preferring suggestion to statement, evocation to representation, but all within a realistic framework. The full Ballad, with its condition of a year's faithfulness on the part of Barbara Allen, the witch baby she bears and its burning by the townsfolk, is necessarily drastically curtailed for the limits of a one-act ballet, but its salient features are conveyed in mime that is clear without being cliché-ridden.

BARBARA ALLEN: Anita Landa as the hapless girl who falls in love with the Witch Boy.



MODEL OF THE SETTING: A model of Norman McDowell's multiple setting which changes its locality simply by the use of intricate and ingenious lighting. The set was mainly designed with the odd proportions of the Festival Hall stage, where the ballet will have its London première next summer, in mind. *Photos: Mike Davis*

Carter has devised inventive, spontaneously expressive choreography that never fails to hold the attention. There are telling sequences for the Witch Boy and Barbara Allen, and cleverly-worked *ensembles*, although some of the opening scene is not sufficiently clear in its dramatic purpose. The Preacher prances and postures to striking effect, but more could, perhaps, be made of the hypnotic paraphernalia of crude revivalism in his harangue, difficult though it is to bring off an emotional oration in mime alone. Least successful is the Conjor-man; his get-up is grotesque but not really sinister, nor does his awkward shuffling convey the impression of superhuman power. He resembled a kindly hermit more than anything, and seemed rather ineffectual in contrast to the sinister figure of the Preacher.

McDowell might try devising a more menacing appearance for the Conjor-man, but otherwise his bright, colourful costumes aptly reflect the mood and atmosphere of the locale. Scenery is kept to a minimum, the visual effect depending on the play of costume against ingenious lighting—needing, however, a sharper focus and more skilful handling than was apparent at this performance.

So, too, did Leonard Salzedo's music, which clearly wanted a bigger body of tone than the small touring orchestra could produce. Salzedo, who composed the music for Andrée Howard's *Mardi Gras* and *The Fugitive*, has worked with Carter before—when they created *Living Image* as a BBC Television ballet for Krassovska and Gilpin. His six ballet scores before *The Witch Boy* are credited with more than 1,000 performances, but the only Salzedo entry in the new *Grove's Dictionary* is the wrong one, thus proving that he has never lived in Central Europe nor published any views on Benjamin Britten, either of which would have guaranteed him a niche in the blue-book.

He is, in fact, a Londoner of Spanish descent and plays second fiddle in Sir Thomas Beecham's Royal Philharmonic Orchestra, where he has doubtless acquired the intimate knowledge of instrumental sonorities apparent in his music.

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THREE COSTUME DESIGNS BY NORMAN MCDOWELL

1
Barbara Allen

2
The Conjor-man

3
The Witch Boy

CHRISTMAS PARTY: Clara (Mary Hewing) is frightened at the imposing aspect of Dr. Drosselmeyer (Anton Dolin) when he first arrives at the party in the opening scene of The Nutcracker. *Photo: Mike Davis*

The Nutcracker

New production first given by London's Festival Ballet at the Royal Festival Hall, London, on December 24, 1957. Ballet in a Prologue and two acts based on a fairy tale by E. T. A. Hoffman. Choreography by David Lichine. Music by Peter Ilyich Tchaikovsky. Production designed and supervised by Alexandre Benois.

Prologue: (*a*) The Exterior of Councillor Von Stahlbaum's Salon
(*b*) The Interior of Councillor Von Stahlbaum's Salon
Act 1 The Land of Snow
Act 2 The Kingdom of Sweets

Cast

Clara	MARY HEWING
Fritz	DAVID LANGFORD
Councillor Von Stahlbaum, their father	PETER WHITE
His Wife	JANET OVERTON
Dr. Drosselmeyer, Godfather of Clara and Fritz	ANTON DOLIN
Mechanical Dolls	DIANNE RICHARDS, DONALD McALPINE, SHEILA WRIGHT, RONALD EMBLEN
The Prince	FLEMMING FLINDT (mat), JOHN GILPIN (eve)
The Sugar Plum Fairy	MARILYN BURR (mat), NATALIE KRASSOVSKA (eve)
Danse Espagnol (*Chocolate*)	ANITA LANDA, MICHAEL HOGAN and *corps*
Danse Arabe (*Coffee*)	WENDY BARRY, KEITH BECKETT
Danse Chinoise (*Tea*)	SALLY JUDD, DIANE ELESMORE, DAVID SCOTT
Danse des Mirlitons	SHEILA WRIGHT, DIANNE RICHARDS, DIANE WESTERMAN
Trepak	JEFFREY KOVEL, RONALD EMBLEN, DONALD McALPINE
Madame Regnier	PETER WHITE, LEON WARD and *corps*

Guests, Mice, Soldiers, Snowflakes, Cooks, Kitchen Maids, Polichinelles, Flowers, etc.

PRODUCTION

PETER PAN is not *King Lear*; although both have individual qualities and defects they do not conform to the same dramatic ideal, and it is in no sense special pleading to apply to them differing standards of criticism. London's Festival Ballet's new and sumptuous production of *The Nutcracker* is firstly and frankly a children's entertainment, the exceptional quality of which ought to show us *just* where that Rainbow really does end, make Peter Pan tremble, and even give a few apprehensive quakes to Little Noddy and Big Ears. For here is the perfect children's Christmas extravanganza that parents will probably like almost equally as well, and as such it provides a formidable threat to its competitors.

To discuss it as a ballet pure and simple is to misunderstand its scope and purpose. However, even if its charms are those that will surely make it a perennial Christmas entertainment, it also happens to be, by and large, the best production we have had in this country of this never very satisfactory ballet.

Since full details of the ballet's story and first and subsequent productions were given in last December's DANCE AND DANCERS, it is unnecessary for these to be now repeated. I can only wish that this article had been read by the compiler of the Festival Hall programme, who might then have learned that Alexandre Benois was, contrary to the programme's assertion, in no way actively associated with the original production. Benois has, however, been most actively associated with this present production, and the results have been highly gratifying.

Unlike any previous version of the ballet seen in this country, Tchaikovsky's complete score is used, and various incidents and even characters are consequently introduced into the ballet for the first time in England. The most significant characters newly restored are Madame Regnier and her Polichinelles. These were omitted from the old production by the Royal Ballet, although so far as choreography went the Royal Ballet's version revived by Sergueeff was, of course, in every way more authentic than this present production which has new choreography by David Lichine.

The Benois production is clear and attractive.

It follows the outlines of the Maryinsky original fairly closely, and the two main divergences, the transformation between the first two scenes and the participation of the Nutcracker Prince and Clara in the scene of the Land of the Snow, are both to the ballet's advantage.

Personally I could wish that Benois had taken even more liberties with the original scenario. I have always liked the idea, found in all current Soviet versions, of having Clara played by an adolescent girl and letting her dance the last act *pas de deux* with the Prince. The innovation of Dr. Drosselmeyer appearing in the last act as the King of the Country of the Sweets, which Benois introduced into his 1938 production at La Scala, Milan, is also a good one, and it seems a pity Benois has now abandoned it.

But the saddest omission of all is that of the Snow Queen from the Snowflakes scene. Although this character was not in the original production, being introduced by Boris Romanoff in 1936, her presence cannot but greatly add to the ballet's choreographic interest, as I imagine all who remember Festival Ballet's previous production will testify.

The immense charm of the present version arises from its meticulous care for detail, sense of period style, delightful use of children, and the spectacular transformation scene. The mime episodes, including the famous battle of the mice and soldiers, not seen in England for 15 years, are all produced with taste and tact.

Lichine's choreography, if not very original, has the silver virtue of never being obtrusive. For a man usually so prodigal of invention, his work—especially for the children—is a model of almost austere discretion.

He has retained Dolin's more or less traditional reproduction of the last act *pas de deux*, and also Nicholas Beriosoff's choreography for the *Trepak*. The other dances in the last act *divertissement* are more ingenious than inventive, but in the circumstances are little the less suitable for that. I feel, however, that his choreography for the Spanish dance is less effective than the version Pilar Lopez prepared for Festival Ballet's previous version.

This entire production is obviously intended to be a regular part of the London Christmas season, just as Balanchine's version for the City Ballet is in New York, and I suppose minor changes and additions will be made in years to come. But here is a well-finished first draft reflecting credit on everyone associated with it —not least on the backstage staff of Festival Ballet and the Festival Hall.

DANCING

TO be 12 years old, to be given the principal part in a new full-length ballet by one of Europe's leading companies, and then to steal nearly all the press notices from your partner, generally acknowledged to be among the great male dancers of the world, must have added up to quite a Christmas for little Mary Hewing, a pupil of the Arts Educational School. While it must be admitted that she was perhaps somewhat lucky—for she is not yet quite a ballet star of Gilpin's magnitude—she nevertheless did all that was required of her perfectly, dancing with sweet self-confidence and acting with an aplomb that would be praiseworthy in a mature artist.

Gilpin, himself, gave the Nutcracker Prince with his usual suave assurance, and was notably successful in the Snowflakes scene. His last act variation, however, found him strangely ill at ease, and he flubbed part of the *coda* to the *pas de deux*.

Natalie Krassovska's performance of the Sugar Plum Fairy also seemed to be well below her usual standard, with poorly supported turns in double work, inelegant *port de bras* and a general brittle interpretation of the Fairy's variation.

The three not-so-innocent Ivans who danced the Trepak, were very capably led by the enthusiastic, bounding Jeffrey Kovel, who together with Ronald Emblen and Donald McAlpine gave a high-spirited demonstration of Russian character dancing.

Yet the real honours of the performance went to the oldest member of the company, Anton Dolin, and the *corps de ballet* of 38 children under the direction of Grace Cone. Dolin's Drosselmeyer was a sinister—yet never melodramatic—figure of Hoffmanesque proportions, and showed once more how much Dolin can offer in purely mime rôles. The children, uncomplicated and unselfconscious, gave the whole performance a youthful *joie de vivre*. Their performance strengthened my belief that nearly all naturalistic ballets gain immeasurably from the presence of children, and certainly this group enlivened Christmas for all us old fuddy-duddies who have to criticize ballet.

MUSIC

TO have all of Tchaikovsky's score, plain, clear, and complete is, in itself, something of a Christmas present. The present would, however, have been doubly welcome if the performance by the London Philharmonic Orchestra (or rather a section of it), conducted by the company's Musical Director Geoffrey Corbett, had been more than barely adequate.

Nevertheless it was good to hear in the theatre, music previously familiar only through gramophone records. It was a pity the gunshot noted in the score during the battle with the mice was omitted—Festival Ballet really must one day buy themselves a gun, for they also omit the shots from the *Napoli* score. A more serious omission from the present performance was the women's chorus in the Snowflakes scene, which adds much to the music's atmosphere at this point.

Among the music rarely heard was, of course, the battle scena; and music never used in previous British productions included the Dance of the Clowns (for Madame Regnier) and the little-known *coda* to the Sugar Plum Fairy's variation. This brief, vivacious *coda* does, incidentally, rather go against Benois's often quoted contention that Tchaikovsky's conception of the Fairy was fundamentally tragic, and I would very much like to know if this *coda* was actually used in Ivanov's original production.

Although the score is complete, its numbers have been somewhat re-arranged. The orchestral *entr'acte* preceding the Land of Snow scene is here used, as it was in Benois' 1938 production, for the Transformation. Although the *Valse des Fleurs* has been restored to its proper place in the score, now coming before the *Pas de Deux*, the Dance of the Little Flutes (Mirlitons) and the Russian Dance have reversed their places.

While the score is not so impressive nor even so coherent as that of *The Sleeping Beauty*, heard in its complete form—as here—it is music of far greater originality and scope than might have been guessed from the truncated versions usually presented. **Clive Barnes**

DECOR

VERY few designers in the whole history of ballet design can have enjoyed during their lifetime the continual popularity of Alexandre Benois. There have been moments in his career when his work was considered too pretty, but that was during a period when only new trends and ideas were generally accepted. In 1957 Benois revised three of the ballets he had designed some years previously: *Petrushka* for the Royal Ballet, *Graduation Ball* and *The Nutcracker* for London's Festival Ballet, and in each case he came in for a major share of the honours. To become fashionable during two periods of a lifetime is something of an achievement in the ephemeral world of ballet design.

What he has done for *The Nutcracker* is as pretty as every Victorian Christmas card you ever thought of—those glossy embossed cards covered with sparkle and cut-outs and with angelic children much in evidence. *The Nutcracker* is, of course, the better part of a traditional Christmas pantomime; the formal realistic opening followed by a dream sequence with just a slightly sinister note in the battle of mice and toy soldiers giving way to delicious transformations when bravery is rewarded by magical journeys to kingdoms of snow and sweets. No great shakes perhaps as a story, but a perfectly adequate peg on which to hang an abundance of movement and fantasy.

Benois has seen it all through a child's eyes and he has never stepped beyond the territory of juvenile comprehension. His opening scene in Councillor Von Stahlbaum's salon is cosy and seems full of the Christmas smells of crackers, candles and almond icing which were so much a part of all our youth. In shape it bears strong resemblance to his setting for *Graduation Ball*, but there is a very subtle difference in that it has an air of present pros-

STRANGE GODFATHER: Anton Dolin, as Dr. Drosselmeyer, intrigues his godson, Fritz (David Langford) with his eccentric movements. Photo: Mike Davis

THE LAND OF SNOW: The corps de ballet *of Snowflakes in the land where the Nutcracker Prince first takes Clara on her fantastic journey.*
Photo: Mike Davis

perity rather than of faded opulence. It is also good to see the guests back in their fancy dress as Incroyables and Merveilleuses rather than just everyday Victorian clothes; the children might have stepped straight out of a book illustrated by Kate Greenaway. He has made no attempt to create costumes which stun but which look as though they really belong to the wearer and they create an overall effect that is charming as well as giving an atmosphere of complete credibility.

THREE MIRLITONS: Diane Westerman, Sheila Wright and Dianne Richards in the reed pipe dance which has been cut down from five to three. *Photo: Mike Davis*

With the twelve strokes of midnight realism departs and from then on all is fantasy. The last contact with the conscious world comes in the appearance of some mice, simple, dusty and so right. Cavalier mice, most exquisitely designed, lead us gradually away from reality and with the green jacketed tin soldiers bringing about a rodent Waterloo the transformation starts. Presents disappear from the magically enlarged Christmas tree, the walls turn into snow-laden firs, a beautiful landscape opens out and the snow falls—and falls and falls. It is so pretty that it is almost moving.

Benois has wisely kept his horizon high on the backcloth so that there is none of that unfortunate perspective which a low horizon inevitably brings to a shallow stage. The white Snowflake ladies are charming in their simplicity and the falling snow mingles with their skirts and headdresses as they leap and turn amid the falling flakes. The Prince's white costume is one of the most elegant that I can ever remember seeing on any male dancer. Apart from Benois' contribution, tribute must be paid to Benn Toff and his stage staff who performed the miracle of bringing real stage magic to one of the most difficult platforms in the world upon which to perform any sort of theatrical alchemy.

When the curtain went up on the second act in the Kingdom of Sweets, my first reaction was none too favourable; it seemed of a too-sickly sweetness. Yet as the various confections piled on, I had second thoughts. After all, sweets *are* rather sickly and the ones which children like are usually the most spectacular of the lot. By the time the act was halfway through I became firmly convinced that the set was absolutely right. This palace of fudge and sugar icing, overlooking a landscape of pink fairy floss, has

pillars and arches surmounted by jellies and a traditional Christmas pudding. The Spanish dancers look as though they are made of the milk and plain chocolate which they represent; the Chinese trio representing Tea look like those highly-coloured figures which used to adorn tea packets and the Grandville-like roses of the *Valse des Fleurs* are those floral icing ornaments which as children we used all our wiles to be allowed to eat off Christmas cakes. The Mirlitons, now three in number instead of five, are beguiling Dresden shepherdesses, and here, as also in the costume for the Sugar Plum Fairy, I think that the only stylistic mistake has been made. As the whole ballet has the authentic air of another epoch, it would surely have been better to give these dancers the long full tutu, always worn at the end of the last century and the beginning of this, rather than the short flat ones such as are worn today. This is the only discordant note in a production which I found to be as perfect for the Christmas season as anything I have seen.

Lack of space makes it impossible to describe all the other costumes individually, but mention should be made of the master stroke by which Benois prevented the mass of coloured confectionery from cloying the palate. The simple design of the white clad little cooks, who remain on the set throughout its length, acted as a sorbet to this sweet course, which was paradoxically digestibly indigestible.

I most earnestly implore London's Festival Ballet to wrap up and pack away, like Christmas tree decorations, this whole production intact to be brought out only during this season of the year. Any part of it given during the months of sunshine will cause it to melt, and my affection for it is such that I would hate such a catastrophe to happen.

Peter Williams

EXOTIC COFFEE DRINKING: Keith Beckett and Wendy Barry in the humorous new version of Danse Arabe. *Photo: Mike Davis*

The above reviews were written after the first performance on Christmas eve. Next month in DANCE AND DANCERS **there will be reviews of further performances which will also include the different changes of cast in the principal rôles.**

FLOWERS AND SWEETS: The corps de ballet, *dressed as roses, in the finale of the* Valse des Fleurs *in the Kingdom of Sweets. Photo: Mike Davis*

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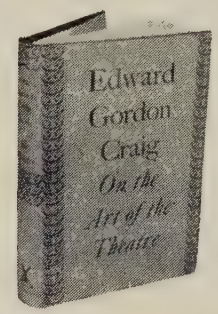

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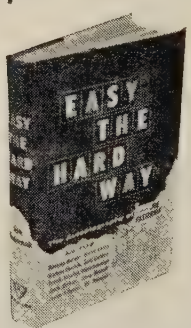

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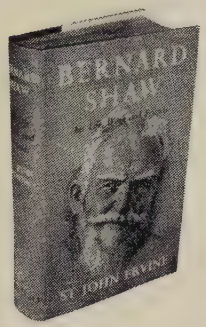

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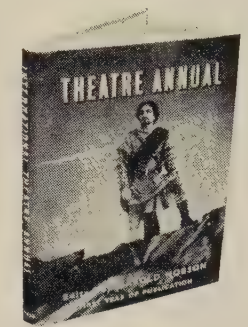

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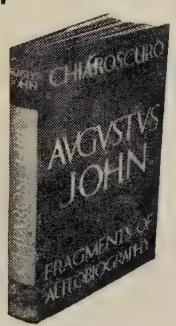

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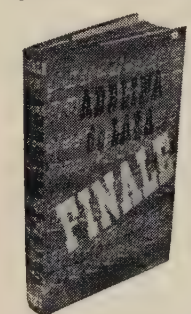

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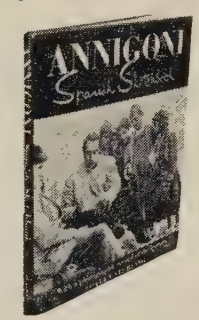

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DEBUT AS GISELLE: Chauviré in the first act of Giselle *when she first danced it at the Paris Opéra in* 1944. *Photo: J. M. Hery*

YVETTE CHAUVIRÉ

looks at the role of Giselle

The first in a series of articles in which France's great ballerina writes exclusively for DANCE AND DANCERS **about her approach to various roles both classical and modern.**

IT is so much easier for a dancer to express herself in the language of movement. But as to know how to write and express one's opinions and feelings is also an art, I therefore beg those of you who should read the lines which follow to be very indulgent with me.

I experience much pleasure in being able to give you my impressions of the dance and of *Giselle* in particular. *Giselle* is, in my opinion, a *ballet d'action* which Noverre would have loved. I think he would have been really satisfied and impressed by it, for of all the classical ballets it is the most admirably composed. Its story is clearly expressed and conveyed in exact mime that is both logical and moving. The dances themselves are expressive, musical and simple, illustrating marvellously their subject. Fortunately timed, these varied dances have been so composed and distributed throughout the work that their duration permits the ballerina to give of her best without exhausting herself. These are great qualities which one rarely finds in contemporary ballet.

It also offers great scope to male dancers in that it enables them to give definite characterisations and thereby show their true capacity as actors. For Albrecht, no less than Giselle, must move the audience by his acting as well as his dancing.

Forgetting Technical Mechanics

The great art of a ballerina is literally to make the audience forget that she is one. One doesn't know any more—you become so immersed in the creation that you forget the mechanics of technique, And classical ballet is an art so difficult that this very markedly applies. *Giselle* is a work like many others where technique is only a means to the language of the dance, a language which must express with poetry a story of love with a dramatic lyricism dear to all romantics.

It is a ballet which retains all its freshness and all its poetry—providing that it is well danced and well acted. It demands good stage production, a *corps de ballet* that is disciplined but always alive, its rôles to be well played by sensitive artists, and décor and lighting which shall form a frame suitable for the atmosphere of both acts.

Not only must the conductor follow the dancers with care as they begin their *variations*, but he must be attentive to the pauses which bring light and shade to their work. Indeed, he must really "breathe" with the dancers and put his soul truly into the music—so that this music, which is so often criticised, assumes an expressive character—tender, delicate, and genuinely in the atmosphere of its period. It is a great work which is wholly satisfying when it combines these qualities, but when it lacks them, to me it becomes unpleasant and dated. To have remained in the repertoire from its first performance to today, one must realize that it possesses immense charm and interest not only for the dancers but also for the audience.

Dual Role Difficulties

The ballet is completed by an extraordinary second act which is almost another ballet in itself. For the artists it is a triumph to be able to show a different aspect of themselves in this act. That is one of the difficulties of *Giselle*—to be really good in the first act and even better in the second.

If Giselle is to appear alive in the first act she must reach the very summit of dramatic intensity. In Act 2, however, she is a soul, a white vision who must be neither too cold nor too aloof, but the soul of one loving in death, of one who loves eternally but who can neither rejoin nor attain him whom she continues to love. She touches him lightly—she passes like a white shadow—she has neither weight nor a definite form.

Her love cannot be explained. It exists, but it is above physical form, and what is so very difficult for the ballerina to accomplish is to make felt this conception of a being without any body. She must make it felt that a hypnotic state is created whereby the audience ceases to see anything but her "spirit"—moving and dancing—for the pure soul of Giselle is unapproachable, inaccessible, fading behind the leaves at the rise of dawn.

This is the very fine thread which the dancer has to spin if she is to balance her interpretation of the first act with that of the second. That is not easy, and if I can today write on this subject it is only because I have been many Giselles in the course of my career, although some of them have not always pleased my critical judgement.

Before you can really understand this rôle, which at first glance appears so simple, one needs many years of experience. When I first portrayed Giselle I searched for ways of bringing more clarity and more simplicity to the gestures, and I applied myself to conveying these exactly in a sense of complete mime so as to retain the true atmosphere of the drama.

How I Started

I will try to retrace the story of my first performances in *Giselle*. I was a *grand sujet* when the Direction of the Opéra decided to select a few promising young dancers with the intention of remounting *Giselle*. I auditioned, but I wasn't chosen, Later at another audition for the selection of a *première danseuse* I was appointed—not because I was thought to have the desired qualities, but because I was first of the class of *grand sujets*. Knowing that the test comprised two *variations* for a ballerina, as well as the *variation* of the first act of *Giselle* added to the Mad Scene, I did not hesitate because I had always so passionately wanted to have the opportunity to dance this.

Having had some special hints from Madame Zambelli, and having worked for years on the *variation* with my first teacher, Madame Couat, it so happened that this audition was excellent for me and I passed it with honours. There were seven entrants, including Darsonval and Dynalix, and I was named with Darsonval as *première danseuse*.

Despite this, I was put aside for five years. I cried bitterly, but my will, my faith and my perseverance through those years enabled me to perfect myself. During those five years I examined in the minutest detail all the classical ballets, and I worked in silence in front of my mirror. I studied, made comparisons, and

AWAY FROM THE OPERA: Chauviré with Madame Sedova, as the mother, in the first act of Giselle. *This was her first performance away from the Opéra when she joined Le Nouveau Ballet de Monte Carlo in* 1946. *Photo: M. Erlanger de Rosen*

THE HAPPINESS OF LOVE

THE FURY AT DECEIT

THE VACANCY OF MADNESS

thought constantly regarding the advice of my teachers.

I admired very much Serge Lifar's sense of the theatre, although I must add that I was not always in agreement with the way in which he thought the feminine rôles should be interpreted. I still remember so clearly the gestures and mime of Carlotta Zambelli, and the intelligence of her expressions which were so alive and natural, and her hands which were no less expressive than her feet.

And all the time I wished to understand more deeply. I danced the Queen of the Wilis, and I loved this rôle, which gave me so many excellent reviews. But as the part of Giselle still tempted me, I asked Monsieur Rouché, the Director at that time, to allow me to dance it. He promised me that he would, but the date was never selected.

Long-Awaited Chance

It was not until November 1944, at the very moment when Lifar was judged by a tribunal composed of technicians, singers and dancers, and when Darsonval and Solange Schwarz were both absent, that I was given the chance to dance this romantic rôle partnered by Perretti. I was very moved, firstly because I had just defended Lifar and because this was the evening that I gave my first performance as Giselle.

It was also at that time that I gave my first performances in other classical ballets, including *Le Lac des Cygnes* and *Coppélia. Coppélia* amused me very much, and I adored the wit inspired by the music of Delibes—such a perfect co-ordination of steps and music. It was an enchantment for me. I loved most Camille Bos and Solange Schwarz as Swanilda, and I had remembered very carefully the advice that Zambelli had given us at rehearsals —musicality, exact mime and precision in dancing. Now, to return to Giselle, I tried to put this exactness into the choreography of the first act. I forced myself to keep the style, not only in the execution of the actual steps but also in the behaviour of Giselle in the passages between her *variations*, keeping constantly to the romantic mood which I had to observe.

I worked, moreover, so that all the superficial and conventional would disappear. The dances must not stop the action, but be action itself: the centre of the joy of the young peasant girl who danced not only for herself but also for Albrecht. She dances her happiness, a happiness of loving and of being loved. And in this intoxicated state of mind she loses her reason with the *brio* at the end of the *variation* in the first act.

I tried to lean towards simplicity in all of my movements, to be modest, sweet and humble, but alive, moving and touching in the Mad Scene more poignant, more deeply upset, in fact, than mad.

Can I write that all my research is finished? No. I observe always and I discover always. But thanks to all my reflections and past studies and to the total sum of physical work accomplished, I believe that I have at last really achieved to identify myself with this character. To free myself from technical restrictions to the benefit of a performance totally devoid of artificialities, and to keep myself the very essence of what I believe to be Giselle.

About Yvette Chauviré

YVETTE CHAUVIRÉ was born in Paris in 1917. She studied at the school of the Paris Opéra and also with Boris Kniaseff. Rapidly she rose to ballerina status at the Opéra. She first danced in England, at Covent Garden, during the coronation of George VI. Before the war she also starred in the French film, *La Mort du Gygne*, one of the first films to bring ballet successfully to the screen. In 1946 she left the Opéra for the first time and danced with the recently-formed Les Ballets des Champs-Elysées and also with Lifar's Nouveau Ballet de Monte Carlo. With this latter company she again returned to London and was generally acclaimed. In 1947 she again returned to the Opéra, where she remained for two years. Leaving for the second time in 1949, she danced with many companies as guest star, notably at La Scala, Milan, in New York with the Ballet Russe de Monte Carlo, and in London with Festival Ballet. She also gave concerts and appeared with groups in most of Europe's leading theatres. In 1953 she returned to the Opéra as guest ballerina, but in 1957, owing to a disagreement with the management, she left for the third time.

NEXT MONTH: Yvette Chauviré will write next month about her approach to contemporary rôles.

DEATH: The four pictures on this page, showing different phases of Giselle's madness and death, were taken by Baron and given to DANCE AND DANCERS *shortly before he died. His idea was that they should illustrate an article on Chauviré's Giselle. Now, several years later, they illustrate an article by the great ballerina herself.*

Les Plaisirs de l'Hiver

One of the great pleasures of winter is skating and in the middle of the last century it was the principle outdoor winter sport. Both in Paris and London ballets were created which used skating scenes and some of the most eminent ballet names of the time were connected with these works.

by IVOR GUEST

THE succession of Paul Taglioni as principal ballet-master at Her Majesty's Theatre marked the beginning of the decline of the Romantic Ballet in London. Of the dozen works he staged for Lumley between 1847 and 1857, all but one, *Coralia*, were *ballet-divertissements* rather than *ballets d'action*, inconsequential pieces with a wealth of delightful dancing, a minimum of plot, and no strong delineation of character such as had distinguished the finest ballets of his predecessor, Jules Perrot.

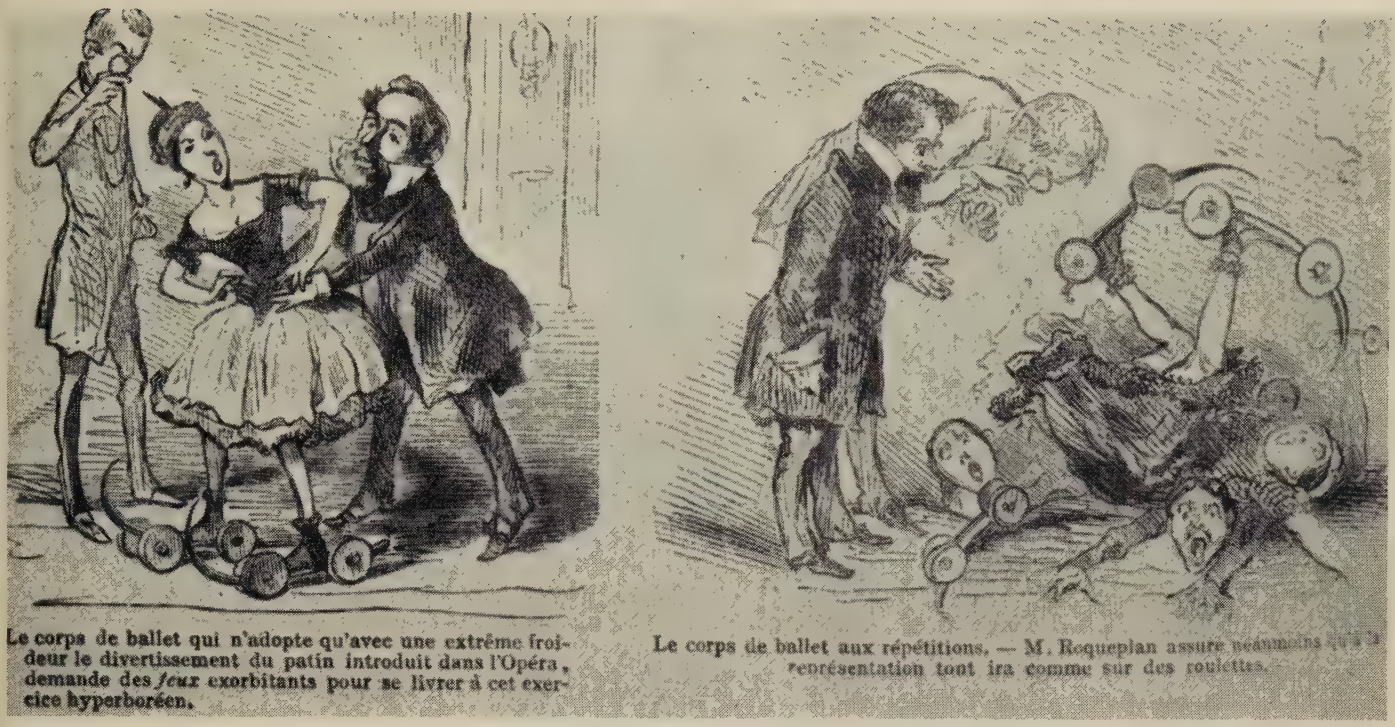
One of the most popular of these minor works —and of especial interest today in view of its affinity with Ashton's *Les Patineurs*—was *Les Plaisirs de l'Hiver*. First given in London on Thursday, July 5, 1849, it found a place in the repertory again the following year, and in all was performed thirty-five times in the two seasons. It was not wholly an original work. Though it had a new score by Cesare Pugni, it was closely based on a three-scene comic ballet called *Liebeshändel*, with choreography by Paul Taglioni and music by Schmidt, which had been first performed at Potsdam on January 2, 1840, and had included a novel effect in the use of roller-skates to simulate ice skating. This ballet had achieved considerable popularity in Germany during the 'forties, and in 1848 had been produced in Warsaw at the special request of Marshal Paskevich.

While *Liebeshändel* was delighting the audiences of Germany and Poland, Giacomo Meyerbeer, *Musikdirektor* to the Prussian Court, was slowly composing his grand opera, *Le Prophète*. This work was destined for the Paris Opéra, where a *divertissement* was considered an indispensable element, and for this reason Meyerbeer devoted much attention to the music for the skating ballet which was to be a feature of the second act. Realizing that his music would be only one factor in the success of this scene, he also gave consideration to its staging, asking his friend Paul Taglioni, who was to pass through Paris on his way to London several weeks before the first performance of the opera, scheduled for the spring of 1849, to furnish the French ballet-master Auguste Mabille with the details, plans and models he had used when producing *Liebeshändel*. Paul Taglioni was glad to oblige, and when he reached London decided to turn this refreshing of his memory to his own account. Towards the middle of the season, therefore, Mr. Lumley, the manager of Her Majesty's announced the forthcoming production of *Les Plaisirs de l'Hiver*, including "the celebrated Scene of Winter Sports . . . now performing with so much success at the Académie de Musique [the Paris Opéra] and in the Great Theatres of Germany." This was disturbing news for the managers of the rival house at Covent Garden, who were then preparing a production of *Le Prophète*, complete with the skating ballet, to be arranged by Giovanni Casati under the direction of Augustus Harris. Lumley was at once charged with piracy, but since Paul Taglioni was using, not Meyerbeer's music but a selection of Hungarian melodies arranged by Pugni, the Covent Garden management were left without a remedy. *Le Prophète* was eventually given its first London performance on July 24, 1849, nearly three weeks after *Les Plaisirs de l'Hiver*, and as a consequence the roller-skating aroused little comment except that the wheels were disconcertingly noisy.

SCENE OF WINTER SPORTS: Paul Taglioni and Carolina Rosati dancing the Pas de la Hussarde *from* Les Plaisirs de l'Hiver. *From the lithograph by Branard.*

Les Plaisirs de l'Hiver consisted of two scenes, in which there was no story, "not even so much as to attempt to represent a little flirtation." In the first, a happy crowd is discovered celebrating after a wedding in a flower-filled conservatory, and soon from their midst emerge Carolina Rosati and Charles (an English dancer whose full names were Charles Edward Stacey) to burst into a *grand pas de deux à la Hongroise*, she "developing her best and most volatile powers, and astonishing the guests by the flashing piquancy of her steps," he, "in braided tights, clanking his heels in the air with buoyant energy and sprightliness." The second scene took place on the frozen Danube, and opened with a spectacular sunrise simulated by electric light, the very latest novelty in stage lighting, which, however, *The Times* complained, "dazzles the eye rather unpleasantly, and, more . . . does not greatly harmonize with the general scenic decoration." Gradually the stage fills. First come the early risers going about their daily business, then appear the revellers from the wedding festivities, and soon the scene is filled with a gay throng, who carried along by the momentum of their roller-skates, "fly past the eye like swallows." In this lively setting dances follow one another in quick succession, allowing no time for the audience's interest to flag: a *quadrille des frileux*, by which the laughing crowd dance themselves warm; a *pas de la Hussarde*, by Paul Taglioni and Rosati, a dance "similar in graphic and eccentric nationality to that in the first act"; and a *grand quadrille des patineurs* by Charles and the *corps de ballet*, leading to a snowfall and the bout of snowballing which brought down the final curtain.

When the ballet was revived in 1850, some new dances were introduced, the advertisements listing *La Zingarella*, a Spanish dance by the choreographer's daughter, the younger


Le corps de ballet qui n'adopte qu'avec une extrême froideur le divertissement du patin introduit dans l'Opéra, demande des *feux* exorbitants pour se livrer à cet exercice hyperboréen.
Le corps de ballet aux répétitions. — M. Roqueplan assure néanmoins qu'à la représentation tout ira comme sur des roulettes.

THE HUMOUR OF BALLET ON ICE: Two caricatures inspired by the roller-skating ballet in Le Prophéte *at the Paris Opéra in* 1849, *as seen by the caricaturist Bertall in the French newspapers of the time.*

Marie Taglioni, a new *grand pas* by Amalia Ferraris, and the *grand pas de deux à la Hongroise* by Carlotta Grisi and Charles.

The choreography of this charming work vanished long ago, but the atmosphere and the colour of the "Scene of Winter Sports" can still be recaptured by a glance at Brandard's music-title to the set of waltzes arranged to airs from *Le Prophète* which Jullien published in 1849. It may appear strange that this illustration should depict *Les Plaisirs de l'Hiver* rather than the skating ballet in the opera itself, but comparison with the engraving of a scene from Paul Taglioni's *ballet-divertissement* published in the *Illustrated London News* leaves no room for doubt as to the subject. Hitherto the two figures in this music-title have been identified as Charles and Rosati, but their *pas de deux* occurred in the Winter Garden scene, not in the scene on the ice. Clearly this is a moment from the *pas de la Hussarde*, and while the ballerina is indeed Rosati, her uniformed cavalier is none other than the choreographer himself, Paul Taglioni.

THE ANGELS

continued from page 11

stage as the Angel distributes her life-giving light. Each of the solo dances that follow has a fairly obvious musical counterpart—the Startled to a kind of accented *moto perpetuo*, the Morbid to a series of low grunts from wind and strings, the Strident to brass *glissandi*, although the Lyrical is expected to flow to music that has all the fluidity of treacle.

The "ebb and flow of life" (I quote the programme) in the second movement has distinctly more ebb than flow—a low-tide of musical imagination in slow measure with an undertow of Vaughan Williams in *Job* and *Pilgrim's Progress*, not to mention César Franck at his most pious. A moderate surge of energy in 6/8 time accompanies the "frenzied strivings of the mass" in the last movement, but the themes are not formulated sharply enough to have dramatic striking power. Harmonically upholstered in the comfortable diatonic plush of a bygone style, the broad, sonorous phrases have the flatulent staidness of an old gentleman —hardly becoming either to the composer's comparative youth or the dancers' vigour. Arnell conducted himself, and the orchestra minded their crotchets and quavers accordingly.

Noël Goodwin

DECOR

THERE was once a time, in the dim distant past, when a plethora of ladders lit in a masterly fashion made an interesting and stimulating stage spectacle. But the period of constructivism, whose origin lies in the early days of the Russian revolution and Vsevolod Meierhold, are long since past. Frankly it is doubtful whether they will ever return. But whether you liked this movement in theatrical design or not, there was a deep honesty about it all. I cannot say that there appeared to be much honesty about Desmond Heeley's designing for Cranko's ballet. Just little bits taken from here and there without a great deal of thought given as to whether they went together; the result was that they didn't. It was a breath of stale old lavender.

In Heeley's previous design for the *Solitaire* setting we had a forest of white scaffolding against a turquoise background; now we have a forest of stepladders against a very similar background. The trouble with anything so practical as ladders is that if nobody goes up them they are pointless; if people climb them incessantly it becomes boring. Angels ascended and descended these ladders, like a worried dream of Jacob, all through the ballet's considerable length and sometimes they opened out in semi-transparent wings. The first time this happened, the effect was beautiful but, like the Piper's fan-pagodas in *The Prince of the Pagodas*, continual repetition soon caused a loss of effect. The lighting on Heeley's setting was more professional than on Sonnabend's for *The Blue Rose*, but it was still nothing like good enough.

Why is it that designers think it necessary to spoil the line of a dancer's costume with transparent cross-draped scarves? Bérard once or twice in his lifetime used this conceit to good effect, and so did Sophie Fedorovitch. Others have attempted to imitate them, in almost every case disastrously. Nearly every one of Heeley's costumes for the girls was muzzed up by these pointless impositions. Even so this was not so offensive as what happened to the boys. A half-nude male torso is all right providing the clothed half carefully follows the line and contour of the body, Unfortunately some of the male dancers had heavy swags of brown draped material around one half of their torsos with the result that the upper part of their bodies looked quite shapeless. Other male dancers also got caught up in this asymmetric line, and the whole effect was of a ballet designed in the early 'thirties. Not that there should be anything particularly wrong about this, but it seems a pity to preserve the worst feature of designing from that period. The girls' dresses were inoffensive but completely unexciting, The black figure of the Angel stalked about trailing black draperies with a body and face studded with diamonds. Very chic she was, and very post-war Cocteau or Beaurepaire, and she fitted into the scheme of things as happily as the late Mistinguette at a local Church bazaar.

The fact that Desmond Heeley has recently started to show such promise as a costume designer made the disappointment I felt all the more bitter. His work has a professional gloss which is obviously desirable in some branches of the theatre. He does not yet appear to have found himself, and everything he does seems to be derivative rather than inspired. Unfortunately the designer's place in ballet is of more importance than that of the mere stage-dresser, and I am afraid that in British ballet there is a tendency to deck-up the stage rather than encourage artists to bring a profundity equal to the best choreographers and composers.

Peter Williams

*THE MASTERS REHEARSE: George Balanchine, the choreographer, and Igor Stravinsky, the composer, with pianist Nicholas Kopeikine rehearse the eagerly-awaited new ballet—*Agon.

BALANCHINE IN ACTION: The famous choreographer shows Diana Adams a movement from the pas de deux *in* Agon.

TWO BALANCHINE CREATIONS

Agon

First given by New York City Ballet at the City Center Theatre, New York, on December 1, 1957. Choreography by George Balanchine. Music by Igor Stravinsky. Lighting by Nananne Porcher.

Part I

Pas de Quatre	Four Boys
Double Pas de Quatre	Eight Girls
Triple Pas de Quatre	Eight Girls, Four Boys

Part II

First Pas de Trois

Sarabande	TODD BOLENDER
Gailliard	BARBARA WALCZAK, BARBARA MILBERG
Coda	TODD BOLENDER, BARBARA WALCZAK, BARBARA MILBERG

Second Pas de Trois

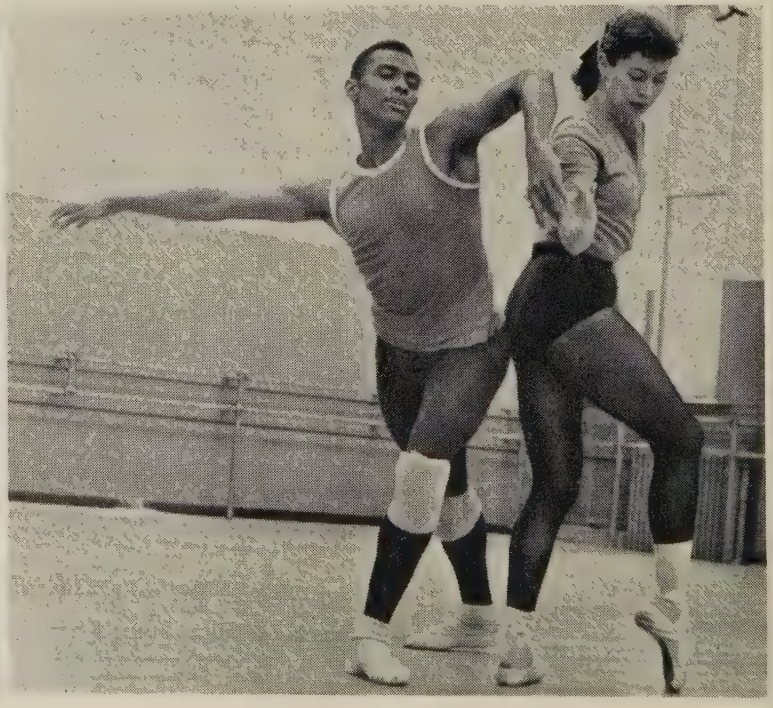
Bransle Simple	ROY TOBIAS, JONATHAN WATTS
Bransle Gay	MELISSA HAYDEN
Bransle Double (de Poitou)	HAYDEN, TOBIAS, WATTS
Pas de Deux	DIANA ADAMS, ATHUR MITCHELL

Part III

Danse des quatre duos	Four Duos
Danse des quatre trios	Four Trios
Coda	Four Boys

THE *Agon* pieces were all modelled after examples in a French dance manual of the mid-17th century. *Agon* (The Contest) is not a mythical subject to complete a trilogy with *Apollo* and *Orpheus*. In fact, it has no musical

PAS DE DEUX: *Arthur Mitchell and Diana Adams rehearse the* pas de deux *from Part II of the new Stravinsky-Balanchine work for the New York City Ballet. This work was one of the several creations and revivals which have gone to make this, the company's 20th Anniversary season, one of the most interesting of recent years.*



or choreographic subject beyond the new interpretation of the venerable dances which are its pretext. It was even conceived without provision for décors and scenes—or, was independent, at least in Stravinsky's mind, of visual period and style.

The score was commissioned by the New York City Ballet under a grant from the Rockefeller Foundation and has been dedicated by Igor Stravinsky to Lincoln Kirstein and George Balanchine.

WRITING in a programme note of his approach to the choreography for *Agon*, George Balanchine says: "In order to compose dances for *Agon*, I have abandoned my attitude as a cook and tried to put myself in the state of mind of a carpenter. The cooking has all been done by a master before I was needed to provide any accompaniment. I must try to find some visual equivalent which is a complement; not an illustration. Such music as Stravinsky's cannot be illustrated. *Agon* was invented for dancing, but it is hard to invent dances of a comparable density, quality, metrical insistence, variety, formal mastery or symmetrical asymmetry. Just as a cabinet-maker must select his wood for the job—palisandre, angelique, rosewood, briar or pine—so a ballet carpenter must find dominant quality of gesture, a strain or palette of consistent movement, an active scale of flowing patterns which reveals to the eye what Stravinsky tells the sensitized ear. There is the skeleton frame; there is the division into panels or drawers; then there is the inlay work which is so invested into the structure that it is never merely decorative or rhetorical. Finally there is the fitting of hardware, for use, to pull the drawers open, and as a brassy accent. Then it has to be polished in performance and, finally, sold to the public. But this ballet is not a chest of drawers. It is closer to an IBM electronic computer. It is a machine, but a machine that thinks."

In a sense *Agon* is like an IBM electric computer since it uses Stravinsky's exciting and exhilarating score as a departing point for some of the most brilliantly inventive choreography that George Balanchine has ever devised. Employing a company of eight girls and four men, all of whom must perform on an individual count of their own, they dance with, against, above and through the music so that the stage is a constantly ever-changing pattern rather like an animated kaleidoscope.

This ballet is perhaps closest in style to Balanchine's *Four Temperaments*, and it is wonderfully constructed and magnificently danced. Most noteworthy is Melissa Hayden as well as Diana Adams and Arthur Mitchell who have a beautiful, extended *pas de deux*.

It is impossible to say more than this on only one viewing of this ballet. However, it will be reported at greater length in our next issue which will also include a review on the new Columbia recording of the Stravinsky score.

Arthur Todd

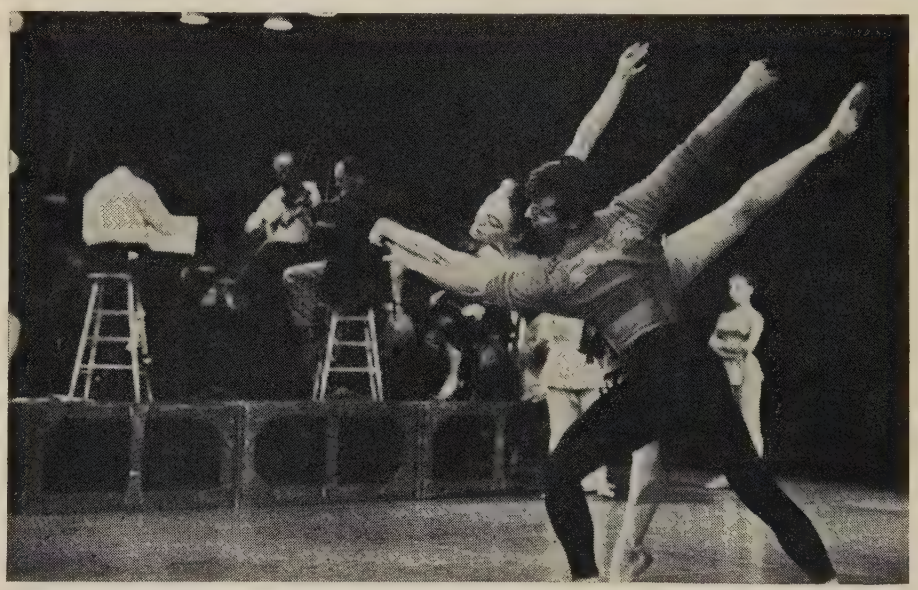
Square Dance

First given by the New York City Ballet at the City Center Theatre, New York, on November 21, 1957. Choreography by George Balanchine. Music by Arcangelo Corelli and Antonio Vivaldi. Lighting by Nananne Poreher.

Cast

PATRICIA WILDE
NICHOLAS MAGALLANES
BARBARA FALLIS, JUDITH GREEN, JANE MASON, VIRGINIA RICH, JOAN VAN ORDEN, NEIMA ZWIELI, ANTHONY BLUM, CONRAD DUDLOW, RICHARD RAPP, RICHARD THOMAS, ROLAND VASQUEZ, EDWARD VILLELLA
Square Dance Caller ELISHA C. KEELER

SQUARE DANCE: *Patricia Wilde (left) and Nicholas Magallanes (centre) with the* corps de ballet *in Balanchine's ballet which mixes square dance movements with classical music. Photo: George Moffett*



PAS DE DEUX: *Wilde and Magallanes in the* pas de deux *from* Square Dance. *The picture shows the orchestra playing on the on-stage rostrum which forms the principal setting of this ballet. Photo: George Moffett*

THIS light and charming ballet, the first work premièred during the New York City Ballet's current season, combines the American square dance calls to the music of Corelli and Vivaldi. It is an extremely inventive work, brilliantly choreographed and danced with wit and verve by Nicholas Magallanes and Patricia Wilde.

The orchestra that accompanies the dance action is set on a raised platform at the left of the stage and Elisha C. Keeler, a wonderful New England square dance caller, is an integral part of the proceedings. Throughout the work he calls out directions to the soloists and *corps de ballet*.

While the combination of American square dance terms set on a balletic form which uses 17th century music may sound like an odd combination, it must be added that the whole work sparkles like a crystal chandelier and furthermore achieves a remarkable sense of artistic unity.

Arthur Todd

MORE ABOUT NEW YORK CITY BALLET

THE New York City Ballet also mounted revivals of Balanchine's *Apollo* and *Orpheus*. *Apollo* is now performed in practice clothes and with practically no décor, yet today it seems to have a greater immediacy than it did when it was performed at the Metropolitan Opera House in 1937. Those of us who remember that production miss the costumes and the use of the chariot at the conclusion of the ballet, but its performance with its present cast—Jacques D'Amboise, Maria Tallchief, Melissa Hayden and Patricia Wilde—is, nevertheless, a remarkably glowing one.

Orpheus this season has also seemed to take on an added dimension, the performances of this great ballet have been particularly rewarding.

Premièred too late for review in this issue are two more new works by Balanchine: *Gounod Symphony* to music by Charles Gounod (Symphony No. 1: 1856), and *Stars and Stripes* to music by Hershy Kay (after themes of John Philip Sousa).

So You Want to Dance?

Schools and Teachers
by E. C. MASON

BASIC BALLET MAKE-UP

For any dancer, whether a student or an experienced professional, the question of make-up is vital. The whole stage appearance depends on it. In this interview with LUDMILA MLADA, most of the salient points of basic ballet make-up are considered.

NOT to know how to put on a ballet make-up which will really suit your own features puts you at a considerable disadvantage. But to be able to go on stage thinking, "I've given a lot of thought to my make-up, I know what mistakes to avoid, and I've done my best to look my best, so now I can take my place with the others in the *corps* without feeling I look ridiculous," forms a most important point of security from which a dancer can go forward in many ways.

Most demonstrations of ballet make-up instruct students in the art of applying correct make-ups for rôles which, in all probability, they will never be called upon to dance—such picturesque figures as Köstchei, Petrushka, Carabosse, Von Rothbart, and Hilarion. On the other hand, very little attention is ever given to the more unpretentious subject of the "straight" ballet make-up. Judging by some of the embarrassing results sometimes seen (usually it is the newest recruits to companies who are the worst offenders), it should be of value to put the basic principles on the dissecting table for examination.

The material which forms the basis of this "how-to-do-it" article has been prepared by Ludmila Mlada. She is unique in that she has had a full ballet training under Marie Rambert, in addition to three years comprehensive training in modern dance with Sigurd Leeder. She has danced with the Ballet Rambert, International Ballet and the Ballets Jooss. She gave a recital of her work at last year's Edinburgh Festival, and has also given a number of recitals in London. At the moment Ludmila Mlada is touring the North of England with a new concert programme of her dances.

As there is a wide measure of disagreement among dancers as to whether "stick this" or "number that" should be used for a particular purpose of lining or colouring, we do not intend to be dogmatic over opinions which may be criticised. Moreover, many experienced dancers achieve excellent results by using make-ups which must be termed unconventional, but which nevertheless happen to suit their particular features. But as there is also so much "discreet advice" and hints given to the beginner which he or she would do best to ignore, the purpose of this article is to explain the basic principles to those who possess a reasonably *normal bone structure*.

There are three types of basic make-up.

The first is an entirely painted make-up, with no blending between the sections of colour, as with a circus clown and as used in the Oriental and Indian theatre. Secondly, there is a make-up in which the colours are blended into each other as with European theatre. Finally, there is the type which alters the structure of the face by the application of such substances as nose-putty.

The effect of lighting

For a ballet lighting plot, most of the light will come front of house from spots and footlights. Consequently there is a great amount of "flattening-out" or draining of colour and features by this strong front light. In most programmes there is a *ballet blanc* such as *Les Sylphides*, for which a large amount of blue light is used. In this case it is necessary to cut down the amount of red colouring in the basic foundation because it will purple too much.

In more naturalistic ballets red as well as yellow tones will predominate. Generally speaking, in a brilliant light the make-up should be of a darker shade, while in dim or blue lighting a lighter coloured base should be used. It is the intensity or depth of colour which is important, not the actual thickness of the make-up used.

The ordinary day make-up should first be removed. You should not make-up in your costume, and you should protect your hair against powder by tying on a crepe bandage or piece of gauze. The face and throat must be thoroughly cleansed by a greasy cold-cream, such as Crowe's Cremine—and this goes for boys, too.

Make-up should be reasonably warm. If not, the colours will not blend, or they will drag the skin when blending.

For reasons of speed you should have your foundation or base pre-mixed. Leichner No. 5 (yellow-buff) mixed with Leichner 2 or 2½ (pink tones), or Max Factor 23, are suitable for girls. If dancing the rôle of a peasant or any more realistic character, Leichner No. 5 may be mixed with a little Leichner No. 9, or Max Factor 2½ may be used.

Males should be darker

A boy's make-up should be darker than a girl's. More Leichner No. 9 may be mixed with the base colour (No. 5), or the Leichner Lit-K (Nos. 5 and 9 already mixed) may be used. Generally speaking, Lit-K used by itself is too dark for a girl, although it is sometimes used for blending instead of No. 9.

The mask of the face and the throat should now be covered with make-up, which should be smoothed evenly with upward movements, taking care not to pull the muscles down. Now to obtain a smooth even surface, a patting process is used. This helps to keep the matt appearance later when one is sweating. Towards the hairline the make-up should be lessened in thickness, so that it will blend in without leaving a sharp line.

The next step is to apply red colouring to the cheeks—Leichner Carmine I or Max Factor No. 1 Light Moist Rouge—and the further out you place it, the thinner it tends to make the face appear. For normal features, rouge may also be blended on the tip underneath the nose, and it should always be placed on the lobes of the ears. In fact, wherever there is red tissue naturally present in the face, rouge should be used to offset the draining-out of colour by the strong artificial lighting.

Leichner No. 16 may be used as shading to thin the face, and to heighten any plane, use a light colour such as yellow or white.

Light colours and shiny surfaces come forward, while darker colours recede. A dancer with a very small chin may bring it forward in effect by the use of a white or yellow highlight, or, again, a dancer with a protruding upper lip may take it back in appearance by painting it a darker colour than the lower one.

If in some more modern ballets lighting comes from several sources, or cross-lighting is used, a make-up will need to be modified accordingly. The jaw and cheekbones, if shaded, will appear dirty in strong light focused from the sides of the stage.

Remember that most bad make-ups start with the actual foundation. A shiny make-up is caused by not patting in the colour correctly and by not powdering well: a blotchy make-up is invariably caused by not blending properly. There is little to be gained in tampering with a blotchy foundation once you have powdered in the hope of repairing it. If you do, the results will make it appear as if you have made too intensive a study of Van Gogh's brush technique.

(*To be continued in the next issue*)

A GOOD BASIC MAKE-UP: Ludmila Mlada, who has provided the material for this article, in a "straight" make-up. Ludmila Mlada has had much experience both with classical and modern companies. *Photo: Sigurd Leeder*

A State Company for Norway

by PEGGY VAN PRAAGH

who recently went to Oslo to revive a Tudor ballet

IT was nine years ago that Norway saw the birth of its first national ballet company—the Ny Norsk Ballet. This was founded in 1948 by Gerd Kjolaas, a Norwegian dancer and choreographer, and Louise Browne, the famous musical comedy star, who was living in Oslo at that time during her husband's posting there at the Foreign Office.

The founders spent four hard years pioneering. This is always a difficult task, but in Norway it is especially so as the country had absolutely no ballet tradition of its own, and the country was rarely visited by companies from abroad. The achievement of these two pioneers was, therefore, very considerable. In that short time they received a measure of State and city support, built a repertoire of original ballets, trained both dancers and public alike, giving them a taste for classical and modern works.

Already by their third year they had progressed far enough to be able to venture abroad and with a company of sixteen dancers they toured Great Britain with great success. The following year this tour was repeated and by June 1951 the company had given in all 554 performances at home and abroad.

After Louise Browne returned to England, the company continued under the sole direction of Gerd Kjolaas. For the past three seasons the company, now known as the Norsk Ballet, has been affiliated to the Norsk Operasalskap under the administrator Gunnar Brunvall, and with Gerd Kjolaas and Rita Tori as artistic directors. They are also fortunate in having Mary Skeaping as artistic adviser, and for two seasons Robert Lunnon as ballet master.

From the season beginning next September, both the Norsk opera and ballet are to receive official government recognition and, in fact, will become State controlled. During this current year the Norsk Ballet has two seasons in Oslo (November '57 and March '58), and in between these the dancers perform the opera ballets and tour other cities in Norway. The travelling is undertaken by bus, and this is not easy in a country with such difficult geographical and climatic conditions. However, about 30 performances, mainly one-night-stands, are scheduled.

SOIREE MUSICALE: *The Norsk Ballet in the revival of Tudor's ballet to Britten-Rossini music and with the original designs by Hugh Stevenson.*

For obvious economic reasons, the company is still a very small one, but for the seasons in Oslo various guest artists are invited as an added attraction to entice the local public. On two occasions Margot Fonteyn has graciously appeared and greatly helped to increase interest in ballet by her presence. Last November, the company was fortunate to have as guests, Kirsten Simone and Henning Kronstam, of the Royal Danish Ballet, who danced the principal rôles in *Les Sylphides* and also the *Pas de deux*, variations and coda from the last act of *Casse Noisette*. At later performances Beryl Grey, partnered by the Swedish dancer Verner Klausen, appeared in *Les Sylphides*, and she also danced two solo variations which proved very popular with the audience. For *Les Sylphides*, the *corps de ballet* was rehearsed and produced by Rita Tori, who had at one time worked with Fokine.

The remainder of this programme consisted of Tudor's *Soirée Musicale* and *Svein Uredd* by Gerd Kjolaas. This latter work is an adaptation of a Norwegian folk story and included some interesting national dances.

I went to Oslo to revive the Tudor work and I was impressed at the remarkable way the company adapted themselves to the classicism of Tudor's choreography. We used Hugh Stevenson's original designs for this ballet. For the next season in March I am hoping to return to Oslo and reproduce another Tudor work—*The Judgment of Paris*—and also a very reduced version of Fokine's *Carnaval*.

A BLUE ROSE

(*continued from page* 9)

is going to have to open and contract like a concertina according to the size of theatre, it is unsettling. She is first and foremost a painter, and she looks at the theatre though the eyes of such a person. It is, therefore, up to the artistic director and whoever is in charge of the lighting (there is no mention of him or her in the programme) to see that her painter's ideas are translated into theatrical terms. All of which needs a certain amount of argument, pruning and occasional hard feelings before the curtain eventually goes up.

When it did go up, the first sight of the setting was most impressive; a soft apricot and yellow pervades the stage, and this is broken by black calligraphic strokes. It might well have been designed by Paul Klee and is certainly none the worse for such an influence. At this moment—and in the closing scenes—the lighting was most imaginative. Elsewhere it was hard to see that anyone had troubled to light the set at all. There were lighting bloomers such as the shadow of borders cast on the backcloth, and the dancers seemed to be illuminated with as much imagination as a rehearsal pilot light. This was a pity because the setting was one of the most interesting seen at Covent Garden for some time, that is, always excepting the work of Nicholas Georgiadis.

Where the strong hand of an artistic director was badly needed was in the designing of the costumes. They seldom projected nor did their lack of unity in pattern and colour help much. Individually they were interesting and imaginative; collectively they created a rather mousy effect. At no time did any one costume suggest the character of the wearer, yet the work was not, in fact, so abstract that a definite characterisation in the costumes could not somehow have been arrived at. In spite of these faults I feel that Yolanda Sonnabend is a designer of considerable promise, who, if properly directed, could become yet another feather in the cap of the Slade School, as well as a notable addition to the pitifully small band of designers worthy of designing for British ballet. **Peter Williams**

WITCH BOY

(*continued from page* 13)

His latest score has plenty of rhythmic impetus and broad pictorial suggestiveness, but little melodic appeal on first hearing.

A novel touch is a solo guitarist on-stage whose strumming sets the mood of the placid hometown scene when the curtain rises after a short overture. Thereafter the orchestra takes up the guitarist's theme and goes on to point the drama sufficiently well, while providing an adequate basis for the dancers. Its weakest moments seemed to be in the lovers' *pas de deux*, where the chorography called for a much more vigorous pulse in the music. The composer could not be there to hear it presented as, by an odd coincidence, he was that night performing with the R.P.O. in *Le Sacre de Printemps* at a concert a few hundred yards from the theatre in Manchester's Free Trade Hall.

Subsequent performance may show the music to better advantage, and will also give the cast a chance to get a firmer grip on their parts. Gilpin's lyric and expressive powers are admirably served by the scope of the title rôle, which he danced with splendid *brio* and conviction and created a thoroughly plausible character. Anita Landa was also ideally cast as Barbara Allen, the youthful freshness and ingenuous charm of the character mirrored in dancing that exactly suited her particular style.

The Preacher was vividly etched by the sharp, eloquent mime of Anton Dolin, with little actual dancing required except to support Landa for a few moments in the opening scene, while Kenneth Sudell made the most of the Conjor-man within the limitations already mentioned. None of the other solo parts are actually sufficiently prominent to warrant separate listing, but they and the *corps* supplied a lively and well-integrated background for the drama. The audience responded with far more enthusiasm than is usually shown for a new ballet, and I fancy Carter will enhance his reputation as well as bringing success to the company when it is staged again in Paris next April and in London in the summer.

curtain up!

STARS AND SYLPHS: The Royal Opera House at Covent Garden was recently the scene of much activity in the daylight hours. It became the background to a film, Indiscretion, *being made by Grandon Productions. The stars of the film are Cary Grant and Ingrid Bergman and they are seen with two members of the Royal Ballet—Margaret Lee and Brenda Bolton—who were dancing in the background to give atmosphere to the scenes in the Opera House. Photo: Keystone*

Honours for Markova

EVERYBODY inside and outside the world of ballet must have been delighted that Alicia Markova was awarded a C.B.E. in the New Year's honours list. She is Britain's first great ballerina to win international fame, and without any question it is mainly due to her that Britain has gained its remarkable prestige in the field of ballet. This honour has topped off a year that has brought many deserved honours and tributes to Markova. Recently she was made "the woman of the year" by an American Jewish women's organisation, and her recent performances at the Metropolitan Opera House in New York in the ballet from Gluck's *Orpheus* were acclaimed by all the critics, in fact she hit all the headlines, gaining prominence even over the singers.

It is also in an opera that England will be able to welcome back its honoured ballerina in February. She is to dance in the ballet from Rossini's *William Tell* when it is given during the season of Italian opera at Drury Lane. Markova has often danced the rôle of Taglioni in Dolin's *The Pas de Quatre*, and she has frequently been likened to the famous Romantic ballerina of the last century. It is an interesting coincidence that Rossini originally wrote the ballet music in this opera specially for Taglioni.

First in Moscow after all

BRITAIN comes in for some hard knocks, but when all is said and done we don't always do too badly, after all we *did* get first to the top of Mount Everest, and now a British dancer has been the first Western ballerina to appear on the Bolshoi stage in Moscow. Towards the end it became like a game of Snakes and Ladders because the two Paris Opéra dancers —Daydé and Renault—were due to dance in Moscow's famous theatre in November. Then there was a hitch and they were unable to go, so the way looked clear for Beryl. But it was not so clear after all because when she arrived and started rehearsals, illness overtook her, apparently on account of some caviare which did not agree with her. In spite of Ulanova's statement to the press that they all liked her, the situation looked black rather than grey.

However, she soon recovered and on the evening of November 15 she made her Russian début in *Swan Lake*, and got a great ovation with her performance being interrupted several times by applause. Originally Grey was to have been partnered by Vachtang Chaboukiani, the almost legendary male dancer, but he suffered a leg injury and, at the last moment, Yuri Kondratov was substituted. Her tour took her to Kiev, Tiflis and, finally, Leningrad. She returned to London on January 6, triumphantly wearing a new fur hat.

Three nationalities for Violetta

AND while Beryl Grey was queening it in Moscow, what of that Soviet ballerina who left Russia to become a ballerina of the Royal Ballet at Covent Garden? Violetta Elvin, remembered with such deep affection by the British public, has remained in Naples since she retired in June 1956. She has been waiting to marry her third husband—Fernando Savarese. There have been complications because before they marry they have to go through legal formalities which, when completed, mean that Violetta will then hold three nationalities. Russian, because she was born in Moscow; British, because she was first married to an Englishman, Harold Elvin, and will still keep her British passport; Italian, because she automatically becomes Italian on her third marriage. Another country is also involved, because it was in America that her marriage to Siegbert Weinberger was dissolved. In spite of becoming a one-woman league of nations, Violetta is very happy in Naples and as soon as the complications are sorted out properly, which they are expected to be very soon, the pair will, in Violetta's own words, "marry in church and have children." The rumours that there were family and religious opposition to the marriage are quite untrue.

Humphrey on British reaction

DANCERS and choreographers are so rarely articulate that it gave me particular pleasure to hear Doris Humphrey on December 1 lecture on "Choreography" at a meeting arranged by the highly enterprising British Dance Notation Society.

Witty, amusing and informative, Miss Humphrey gave one of the best surveys of dance aesthetics it has ever been my pleasure to hear, and I could have wished that every young choreographer, and would-be exponent of this difficult art, in the country, had been present to hear the practical guidance she offered.

In amongst the meat of her rewarding lecture were a few morsels of highly entertaining repartee. Typical of this was her reply to the questioner who boldly asked her opinion of England's reaction to the José Limon company. Without batting an eyelid she instantly rapped back the one deadly word: "Reactionary!"

Dolin the eternal?

IT has been very gratifying to see all the publicity that London's Festival Ballet has received for their ambitious production of *The Nutcracker*. Some of this has come from quite unexpected sources. I noticed a very beautiful photo-feature on the production in December's issue of the woman's magazine, *She*. Unfortunately, the letterpress was not quite so well informed as the coloured reproductions of the Benois designs were entrancing. One unhappy statement was that Anton Dolin (who is called, somewhat *oddly* I thought, a Danceur Nobel) has "in his lifetime . . . danced with practically every great ballerina in ballet history." I knew, of course, that Dolin had started his dancing career young, but never before had I realized exactly how young!

An astrological error

A FRIEND pointed out to me a most remarkable caption appearing in last month's DANCE AND DANCERS. In the photograph of the Rambert party celebrating the company's return from China, one photograph describes Ian Metsis presenting Mary Munro

MARKOVA AT THE MET: Alicia Markova, recently awarded a C.B.E., with Rudolf Bing, General Manager of the Metropolitan Opera, where Markova has appeared with such success. Photo: Mélançon

"with two Chinese dolls for the child she is expecting *next year*." Was it that in a momentary lapse it was forgotten that the magazine, when it appeared, would be dated January, 1958, or are our editors really astrologers in disguise?

Uzbek on the high wire

ALMOST every one of the concert groups from Soviet Russia in recent years has contained an Uzbek dancer. They come from the southernmost Soviet state and their art is curiously half-oriental. In England they have often appeared in programmes with circus artists such as acrobats and jugglers. This year Tom Arnold has gone one better on this arrangement by engaging a Soviet dancer, Vera Serbina, to appear in his famous annual circus at Harringay. She, I felt, had something for both dance addict and circus fan because she performs her Uzbek dances way up above the Harringay arena—on a high wire! It's quite time certain of our ballerinas did the 32 *fouéttes* from the same lofty pinnacle.

Wedding bells

TWO months ago, when talking about the engagement of Philip Chatfield to Rowena Jackson, I predicted that the Royal Ballet's trans-American tour would not end before some other members of the company became engaged. I was right. News came through in December that Royal Ballet soloist, Mary Drage, was engaged to Rory Fraser, who is the owner of tobacco estates in Rhodesia. Mary will, of course, be retiring from the stage shortly after the company gets back to England. After her wedding, at which her friend Svetlana Beriosova will be a bridesmaid, Mary and her husband will leave for South Africa. The Royal Ballet thus loses one of its most useful soloists.

Reports of a dancing marriage comes from the recently-formed and up-and-coming Western Theatre Ballet. When the company appeared at the Arts Theatre in London last summer, Hazel Merry played the long-haired modern siren in Peter Darrell's *Non-Stop*, and one of her jiving partners and victims was Oliver Symons. I hope that their marriage will be more peaceful than that of the characters they played in this ballet.

But in the bathroom—No!

FEW ballets have had more publicity than *Le Rendez-vous Manque* (Broken Date), which had its world première in Monte Carlo on January 6 and for which the famous French novelist Françoise Sagan was responsible for the scenario.

In this ballet, to be reviewed in full in the March DANCE AND DANCERS, there are two love scenes of remarkable realism. One of them involving Vladimir Skouratoff and Noëlle Adam takes place in a bathroom. I was amazed that the French thought this scene very shocking because they are by now pretty used to such incidents on the stage. One old lady summed up the reason for the outburst: "You see, dear, had it taken place in a bedroom it would have been perfectly all right, but for such a thing to be shown in the bathroom—no, that will not do at all!"

Skouratoff also becomes involved in a similar situation with Toni Lander, and London will have a chance of showing whether they are more shockproof than the French when this three-act ballet opens at the Dominion Theatre on February 18.

Edinburgh lines them up

IT is the most difficult thing in the world to get one choreographer to say what he is going to do eight months ahead, so my admiration for the Edinburgh Festival Society is all the greater in that it is managing to get twelve choreographers to say what they are creating for what is now titled "Ballet Premières" at the next festival in August. The choreographers who have, I hear, definitely accepted include George Skibine, who has now discarded the idea of *Ondine* by Françoise Sagan and will mount a ballet by Alwyn Camble, the artist responsible for the book and designs of Skibine's *Idylle*. From France also will come Maurice Béjart and Dick Sanders. Britons working in Germany—Walter Gore and Alan Carter—will come over. The former is setting his ballet to a poem of Heine, *Don Ramiro*; Carter is using Frank Martin's Concerto for Harpsicord and Small Orchestra. Scandinavia's contributions come from Swedish dancer Björn Holmgren, setting a local folk-story to Hugo Alfen's music, and a leading choreographer from the Danish Royal Theatre, who will work with the composer Hogenhaven. America will be represented by John Taras. Britain's other contributions come from John Cranko, using John Addison music, Kenneth MacMillan, using a score by Richard Arnell, and Wendy Toye, who is collaborating with composer Joseph Horovitz.

At the moment the names of the stars who will dance in these works are not yet finalised, but there are possibilities of Markova, Marjorie Tallchief, Toni Lander, Elsa-Marianne von Rosen, Paula Hinton, Kirsten Ralov, Kirsten Simone, Skibine, Babilée, Björn Holmgren, Henning Kronstam and Fredbjorn Bjornsson. All of which seems to me to be as star-studded as any season could be.

Russian designer dies

YET another link with the "World of Art" group in St. Petersburg is severed with the recent death of Mstislav Dobujinsky in New York at the age of 82. He was a contemporary of Benois and Bakst, and worked with them in the group in which the Diaghilev ballet had some of its deepest roots. In spite of this, Dobujinsky only designed two works—*Papillons* and *Midas*—for Diaghilev, both in 1914. In his life he designed for many plays and operas, and many will remember his delightful creations for the Chauve Souris. But it was probably in ballet that his heart really lay and he designed many. In England he will be remembered for his *Casse-Noisette* for the Vic-Wells company and his recent *Coppélia* for Ballet Rambert. Many people thought his designs for the American production of Balanchine's *Ballet Imperial* superior to those of Eugene Berman for the Royal Ballet. An exhibition of his designs was held at Festival Hall a few years ago and more recently at the Pushkin Club.

Master of the theatre

THERE is possibly no other person connected with the British theatre of this century who has been more responsible for reforms in designing and production than Edward Gordon Craig. His writings are still as pungent and inspiring as ever they were. The January choice of the Seven Arts Book Club (see pages 18 and 19) is a particularly happy one because it is Craig's *On the Art of the Theatre*. Would-be designers for ballet will find in it some of the most valuable instruction they are ever likely to receive. I hear, also, that it is now possible for readers to obtain a single book instead of taking up all the others.

Royal invalids

THE trans-American tour has taken its toll of Royal Ballet soloists. Leslie Edwards had to be flown home for an internal operation, and Desmond Doyle had double bad luck. While in Houston, Texas, he ran into a glass door and had to have eighteen stitches, shortly after that he was found to be suffering from the same complaint as Leslie Edwards. After an operation in America he, too, was flown home for further investigation. Both, I am happy to report, are well on the way to recovery.

Birthdays are on page 36.

Dancer You Will Know

Photo: Houston Rogers

AUDREY FARRISS

BORN in Croydon. First teacher was Joan Beste in Croydon, and later took classes with various teachers in London. Joined International Ballet at the beginning of 1953, *remaining until the company ceased operations at the end of the year. During* 1954/5 *toured English provinces with small group Ballet de l'Europe. In September* 1955 *she joined Royal Ballet School. In January of the next year, while still a student, she was principal dancer in the Drury Lane musical,* Plain and Fancy, *leaving the show in July of the same year when a vacancy occurred in the Royal Ballet's second company.*

Creations: Tango in Blue Rose; *the Startled in* The Angels. *Rôles: Milkmaid in* Façade; *Blue Girl in* Les Patineurs; *Polka in* Solitaire; *Girl in* House of Birds.

SPOTTING dancers is quite different from spotting trains; trains, for one thing, have numbers, whereas at first there is little to distinguish one dancer from another. A new dancer joins and merges into the *corps*. Soon her more obvious physical characteristics become apparent—colour of hair, height, shape of face. Then, after a time, her particular qualities of movement emerge, and eventually the dancer is completely recognizable.

With Audrey Farriss this process hardly applied. As soon as she joined the company she danced a devastatingly wicked Milkmaid in *Façade*, that left no room for doubt that the Royal Ballet had made an important discovery. Her particular wit and charm were soon shown as the dizzy Polka Girl in *Solitaire*.

At Covent Garden her dancing shone as bright as a new penny, and with two important creations to her credit, she has proved herself to be among the most likely of the new entrants.

LE TECK: *Maurice Béjart and Michèle Seigneuret with Martha Pan's teak abstract sculpture, in the* pas de deux *given on Granada's* Chelsea at Nine.

Granada Steps out

Since commercial television was inaugurated it has not paid much attention to the dance. Within the last two months this has started to change and in Granada's *Chelsea at Nine* programme, a number of international stars have appeared at regular intervals.

SWAN LAKE ACT 2 (ADAGIO)

Given in *Melody Hour* on BBC Television on November 24. Produced by Charles Rogers.

MARGIT MULLER
JEAN-PIERRE ALBAN

IN the first few weeks of 1957 I saw these two dancers in *Swan Lake* Act 2, when London's Festival Ballet was playing at Golders Green. At that time Muller had only recently escaped from Hungary, and the performance I saw was mainly unfortunate. It is one of the sadder lots of the critic that he must criticise the performance on stage regardless of the fact that he is conscious of some background story which may be affecting the performance he sees. I was, I am afraid, very severe on these two artists because they did not reach the standard which I consider to be the minimum that can be shown to an audience which has paid to see them dance.

What a transformation ten months later! The *adagio* they gave on a November Sunday afternoon was the best television performance of this *pas de deux* that I have seen, and I have seen Fonteyn, Ulanova, and most of the world's great names in this test-piece. Muller has fined-down beyond recognition, and she has great authority in her beautiful arms. She brought all the poignant sorrow, both in her facial expression and in the whole line of her body, that is rarely achieved by dancers of our time in this very grand *pas de deux*. She was excellently partnered by Jean-Pierre Alban, who has also acquired more haggard features, which are ideally suited to television.

The very beautiful dancing was greatly enhanced by intelligent lighting, and a setting which, for once, imparted the right atmosphere. Whether it was due to Charles Rogers' production or whether it was a happy fluke, the fact remains that the dancers and background merged into a perfect unity. **P.W.**

LE TECK

Given on ITV Television in Granada's *Chelsea At Nine* programme on December 3. Ballet by Maurice Béjart. Music by Jerry Mulligan and Tito Puente. Sculpture by Martha Pan.

MICHELE SEIGNEURET
MAURICE BEJART

SOME time ago Béjart saw a sculpture in teak by Martha Pan, and it inspired him to create this *pas de deux*. A beautiful girl uses a piece of abstract sculpture to trap men, but in the end she gets trapped herself.

Unfortunately England has not had a chance of seeing the creations of Béjart which have so excited Paris, caused a furore in Germany and in many cities across the mainland of Europe—more is the pity. All honour then to Granada for having brought the company's two principal dancers across the channel for television's top variety show of the week. The fact that this programme is Variety (more like the programmes used to be at the London Coliseum) rather than Music Hall makes it possible to show ballet items that are outside the ordinary run of standard classical *pas de deux*.

Taking all things into consideration, *Le Teck* makes an admirable introduction to Béjart's work, showing as it does his particular style of movement and his part-use of *musique concrète*. It contains many moments which have been developed and shown to greater effect in other of his works, but it stands up on its own as an example of a *pas de deux* in the Béjart idiom.

For Seigneuret, Béjart has created movements which take on the line and contours of the strange abstract sculpture she uses as a snare for the male. She almost becomes a part of it, and when she moves away from it, it is as though the sculpture has come to life. For himself he has created something in complete contrast which displays his male force and vigour. Both dancers were brilliant, and they looked very handsome on the screen.

Both the production and camerawork were good: they tried no funny "artistic" tricks and concentrated completely on the dance while making good use of space and camera-distortion and achieving a remarkable feeling of distance. Now that these two dancers have been received in England on television with such acclaim, it is high time an enterprising impresario brought the whole of the Béjart company to the "live" theatre. **P.W.**

HARLEQUINADE

Given on ITV in Granada's *Chelsea at Nine* on December 10. Music: Drigo. Choreography by Anton Dolin.

JOHN GILPIN DIANNE RICHARDS

IT is most gratifying to see Independent Television at last engaging the very best dancers for its variety programmes. This particular *pas de deux* seemed a very suitable choice for a large audience not particularly interested in ballet in itself.

But on television it appeared to be a rather too hectic, flashy *pas de deux* crammed with highlights of technical brilliance. On stage there seems to be more time for one to take it all in and observe some balance between the technical feats (Gilpin's effortless turns and Richard's delicious point work) and the gentler passages of flirtation and conquetry.

Both dancers gave excellent performances. However, Gilpin's jacket did not look particularly attractive: it seemed to be a mass of sections of zig-zag lines which blurred the design. **E.C.M.**

THE URALS ENSEMBLE

Given on BBC Television on December 10. Artistic Director: Lev Christiansen. Designed by Richard Levin. Produced by Margaret Dale.

GENERALLY speaking, it is this particular type of folk-dance programme, depending so much on verve and high spirits with the ever-present whistles and catcalls, which comes over better than strict ballet programmes which so often lose their atmosphere in transmission.

This programme was most expertly produced by Margaret Dale. The dancers had a generously large stage and they appeared to be completely surrounded by air and trees for Richard Levin's sets looked fresh and natural. Margaret Dale's manipulation of the cameras was excellent: broad dance patterns and movements were taken in by broad unhurried camera movements, and at no stage did I feel that the cameras were trying to spy out irrelevant details or search for slick, arty angles.

On television I found the Urals Ensemble to be very pleasant and relaxing entertainment. But at Drury Lane, when first seen, there were many moments when the teeth were set on edge. There one could not help being irritated by the clashing garish colours of the cheap satin costumes, or by the men, very under made-up with their shorn haircuts and sparklingly filled teeth. On television, the company looked more theatrical.

There are some very good dancers in the company, and there were some very charming moments. I particularly liked the men's stick dance and the simple folk-dance duet in which the rather shy boy gives the girl a present of a shawl.

Again, on television, one also has the advantage of adjusting the volume to one's taste when the singers put so much effort into such English songs as *Three Blind Mice* and *On Ilkla Moor Baht 'At*.

Concerning the Ensemble itself, the important point that must be made is that when looking at the choreography very little difference can be seen between it and that used by other Russian groups such as the Moiseyev Ensemble, the Red Army Dancers and the various companies which have been seen in films. All the

large Russian folk-dance companies now have the same style programmes in which there appears to be little room for regional niceties and novelties.

Pleasant as this programme was, the mixture was very much the same as before. There were some very good girls with excellent folk-dance styles, and some very athletic male dancers, each giving his own spectacular trick (generally spectacular jumps or varieties of the cobbler or prisyadka steps) before returning to the background of the *corps*. **E.C.M.**

DANISH DANCERS

Given on ITV in the Granada's *Chelsea at Nine* on December 17. Directed by Peter MacFarlane.

IT was highly enterprising of the Granada Company to bring to England eight members of The Royal Danish Ballet for this special TV date, by far the most ambitious of all ITV's excursions into ballet. Unfortunately, the occasion was rather marred by the slap-happy titling of the event, which possibly led viewers to imagine that they were seeing the entire Royal Danish Ballet, whereas, in fact, the presentation consisted only of a few dancers in a condensed version of a recent work, which, while admittedly coming from the company's repertory, could in no way be taken as typical of the Danish ballet tradition.

The choice of Fredbjorn Bjornsson's ballet *Skælmerier* seemed curious to the point of being inexplicable. When it was first given in Copenhagen last October, it appears to have met with little success, and it must be accounted a miscalculation on someone's part to imagine that it would be enhanced by television presentation.

The ballet's title, untranslateable into English but with a meaning approximating to "Gaiety," was called on TV *Bergensiana*, after the name of the light orchestral suite by the Norwegian composer Johan Halvorsen, on which the ballet was based.

To judge from the review of the work's stage production given by our Danish correspondent, Bent Schonberg, in last month's DANCE AND DANCERS, the ballet was intended to strike a satirical note, aimed at dancers' mannerisms. Whether or not the work was much changed in the condensation necessary to make it suitable for TV presentation, I do not know, but the ballet as given was no more satirical than *Paradise Lost*, and certainly not so well put together.

The choreography had a casual air of improvisation about it, with the level of inspiration rarely rising above what, to be charitable, might be called vacuous fatuity. Hoisted with his own petard, as it were, even Bjornsson—one of the two or three best character dancers in Western ballet—appeared to be dimmed by his dismal surroundings. Not unexpectedly the other five members of the company (Ruth Andersen, Kirsten Ralov, Inge Sand, Ole Fatum and Stanley Williams) fared no better, although it was pleasant to see the progress that has been recently made by Andersen and Fatum.

All in all it seemed a disappointing way for millions to make the acquaintance of these six splendid dancers from one of the world's great ballet companies. Nor was the presentation in any way assisted by the dull-dog camera work used by the director. He appeared to have decided to shoot the entire sequence in long shot from body level and made hardly any use of close-ups or "dissolves." Possibly a lack of rehearsal precluded technical ingenuity, but the fact remains that television ballet poses individual problems, the solutions to which are not going to be picked up overnight by a non-specialist director.

The "Danish Dancers" were given another spot later in the programme, when Kirsten Simone and Henning Kronstram danced the "Sylphide and Harlequin" *pas de deux* from Emilie Walbom's curious but engaging ballet *Dream Pictures*. This *pas de deux*, beautifully danced by the two young principals from the Royal Theatre, shows a singular mixing of the choreographic styles of Bournonville and Fokine, and although something of a curiosity, it is also, with its delicious music by the 19th century "Tivoli" composer H. C. Lumbye, quite typical of the Royal Danish Ballet. Had a few more items like this been included in place of the possibly more ambitious *Bergensiana*, the whole presentation would have been fairer to company and audience alike. **C.B.**

CASSE-NOISETTE (Pas de Deux)

Given by Associated Television on December 20, directed by Albert Locke.

YVETTE CHAUVIRE ALEXIS RASSINE

QUITE a few ballet stars have recently been brought to the television screen by ITV, but once brought they are treated like any other variety turn from juggling to performing poodles. In many cases the ITV directors have not shown any awareness of the possibilities of ballet in television and have been content to photograph the dancers in the competent, unimaginative fashion that characterizes so many of ITV's "live theatre" presentations.

While such straightforward photography avoids the crafty-artiness of the early BBC dance experiments, its virtues are only negative. It does not physically obscure the dancing, yet neither does it take into account that ballet on the monochrome two-dimensional miniature screen is basically different from ballet in the flesh-and-blood theatre.

The performances of Yvette Chauviré and Alexis Rassine on December 20 in Val Parnell's *Saturday Spectacular* proved a perfect case in point. They danced the *Adagio* and *Coda* from the *Nutcracker*. Some rather fumbled partnering bespoke a lack of rehearsal, and the dancers manifestly held different views on *tempi* from those of the conductor, Jack Parnell. Yet for all that—music apart—it was fair enough a performance. It is pleasant to think that if all the people who were seeing France's greatest ballerina for the first time were to be placed end to end, they could stretch from London's West Street to Paris's Studio Wacker.

Yet what all those nice, innocent millions saw was neither ballet nor television ballet. The essential personality of the dancers had evaporated, the significance of the choreography had disappeared. **C.B.**

THE NUTCRACKER (Snowflakes)

Given by BBC Television on December 25, produced by Patricia Foy.

MARINA SVETLOVA OLEG BRIANSKY
with BALLET RAMBERT

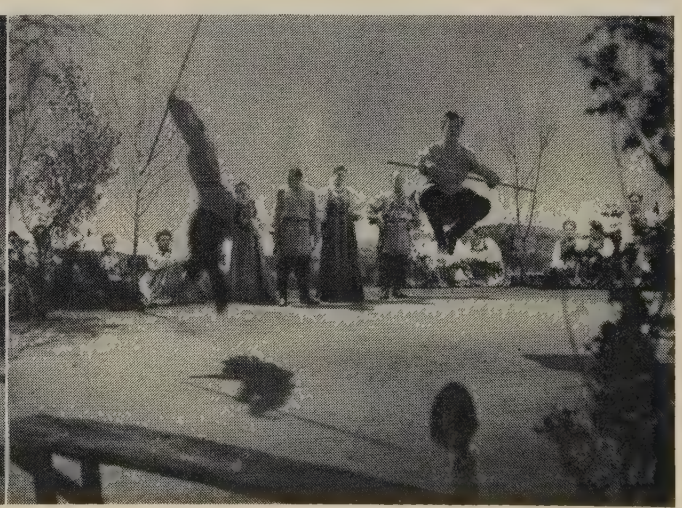
BBC's Christmas present to "ballet-viewers"—to counterfeit a phrase—was Marie Rambert in Eric Robinson's *Music For You*, introducing part of Alfred Rodrigues' production of the *Snowflakes* scene from the *Nutcracker*.

Presumably this last contribution to what ought to be called our "Nutcracker Christmas" was taken from Rodrigues' full version prepared for the Scala Milan Company last year. If so, it certainly whets the appetite for the complete thing, for, as far as one could judge, it seemed delicately charming, and quite possibly the most distinguished work to come from Rodrigues.

The unaffected, classical choreography possessed a pleasing stylistic unit, with ingenious but beautiful lifts, and a lovely use of space and floor patterns not previously remarkable in Rodrigues' ballets.

That the dancers, Marina Svetlova, Oleg Briansky and the Rambert *corps*, were shown to such good advantage, was also largely due to the shrewd camera direction of the Producer, Patricia Foy. Her high-angle shots, and intelligent cutting made a positive contribution. **C.B.**

THE URALS ENSEMBLE: Two pictures of Margaret Dale's production for BBC Television. On the left, the girls of the company are seen in one of their stately dances which include singing. On the right, the males are seen in a Stick Dance. *Photos: BCC*



La Dame à la Licorne

JEAN COCTEAU'S ballet, with choreography by Heinz Rosen and based on the famous French tapestries, was first given in Munich in 1953. Later it was re-created for Ballet Russe de Monte Carlo in New York. All arrangements had been made for the work to be given at the Paris Opéra at the end of last year, but in spite of the fact that it had got to the dress rehearsal stage, it was never given because of the strike which has closed the Paris Opéra for some months. Now Cocteau has decided that the work will not be given until it is possible for it to have its French première at the theatre in the Palace of Versaille.

In the rehearsal pictures on this page, Marjorie Tallchief as the Lady, is seen with a *corps de ballet* of unicorns (above). Bottom left are Tallchief, Cocteau, Michel Renault as the Knight, Heinz Rosen and Liane Daydé as the Unicorn. Bottom right are Daydé Tallchief and Renault. **Photographed by Serge Lido**

SOVIET VARIETY CONCERT

ANY hopes that Bolshoi ballerina Irina Tikhomirnova would dispel the impression made by her unfortunate Festival Hall début proved groundless, when the Soviet Variety Artists recently touring Britain gave a week's season, opening on December 9, at the always enterprising Davis Theatre, Croydon.

Here she was partnered by Gennady Ledyakh, a solo dancer at the Bolshoi and twice a prize winner at International Youth Festivals. They danced Gluck's *Dance of the Blessed Spirits* and the *Pas de Deux* from *Don Quixote*.

After the critical reception accorded Beryl Grey in Russia, it seems curmudgeonly to find undue fault in Tikhomirnova. Yet after all the literally dozens of wonderful dancers we have seen from the Bolshoi, Kirov and Stanislavsky companies, her appearances came as a distinct disappointment. She seemed badly placed, lacking in musical sensitivity and possessing an almost grotesquely exaggerated *port de bras*. Like Violetta Bovt, the Stanislavsky prima-ballerina, with whom she has much in common, Tikhomirnova has certain bravura qualities. But after saying that both of these ballerinas must have virtues obvious to Soviet critics yet not discernible to me, I must admit to a feeling of puzzlement. (It would, incidentally, be fascinating to know which highly-rated Western ballerinas would fail to achieve a comparable success in Soviet eyes!)

Ledyakh proved, as was to be expected, a strong partner, yet vigorous dancing was marred by its lack of finish. As with his ballerina, it is very probable that many of the apparent faults were produced by the far from helpful conditions of concert ballet with mere piano accompaniment. **C.B.**

TIVOLI PANTOMIMETEATER

ONE of the minor delights of this world is to see the Pantomime Theatre in Copenhagen's Tivoli gardens. The relaxed atmosphere of this charming pleasure park, the enthusiasm of the children and of their parents who, in their turn, were brought up on the old mime plays, the fantasy of the chinoiserie theatre with its peacock curtain, all add up to an unforgettable experience which somehow seems to defy the passing of time. This is in Copenhagen.

How would the old mime plays transfer to the English theatre with none of the surroundings they have been used to for over 100 years? That was the question many of us asked ourselves before the curtain went up on the Tivoli Pantomime Theatre's first London season at Princes Theatre on December 18.

It is sad to have to relate that by the end it had become pretty clear that the company is not transportable. Its North Sea passage had taken its toll. Possibly half the trouble was that the entertainment, more suited to a matinée audience, was having to face up to a typical well-dressed London gathering at which children were little in evidence. The Pantomime Theatre vitally needs its audience of children, and without the Tivoli atmosphere the whole thing suddenly became rather puerile, and few people can have been sadder than myself.

Two pantomimes were given—*Harlequin's Mechanical Statue* and *Harlequin the Skeleton* and both of them were concerned with the antics of the same people—Cassander and his daughter, Columbine; Harlequin, her impoverished lover; Pierrot, the servant. The former was distinguished by a hilarious scene with Harlequin turning into a statue, the latter by an episode with Harlequin as a skeleton. Both scenes have all the gusto and comic invention which we imagine to have been an integral part of the Italian Commedia dell'Arte. But curiously enough it is Pierrot who has all the comic business and not Harlequin, who takes on the rôle more of the Romantic lover of last century's pantomimes. Pierrot is the principal figure, and in Denmark he always makes a speech to the children at the end—a tradition which was not possible in London. Some of the mime of Carl Johan Hviid in this rôle was brilliant.

Unfortunately, the two scenes mentioned were the high spot in each of the pantomimes; the rest was too full of slapstick and knock-about humour for an adult audience. Coming from a country which has a great tradition of mime, it was strange how stilted the conventional gestures became.

The stage staff did the best they could to effect the many quick changes, but somehow it seemed cumbersome compared to the gone-in-a-flash changes of the Tivoli theatre.

Between the two pantomimes there was a *Ballet Divertissement* by Niels Bjorn Larsen. The main body of this seemed to be taken from *Dream Pictures*, the ballet about Tivoli characters which is in the repertoire of the Royal Danish Ballet. It was extremely apt for the occasion but would have been more satisfactory had it been better danced. The best numbers were undoubtedly the *Pennyfarthing* dance by Tutti del Monde and John Wohlk, not from *Dream Pictures*; and *Old and Young* and *Zouave Galop* which were. The first, a number on bicycles, was charming, and I have always liked the contrast between the stiff old people and the lively children in *Old and Young*.

It seems a pity, though, that the whole entertainment could not be given in the open air theatre in the Festival Gardens, where I am certain it would retain much of the charm it achieves in Tivoli. **P.W.**

CHOREOGRAPHIC COMPETITION

THE annual competition held by the Cecchetti Society took place at the Y.W.C.A. Central Club on December 14. As usual the entries fell into two sections, Junior and Senior. The Junior Section (ages 8–13) showed far greater invention and sense of music. The first prize went to Amanda Knott for her *Chess Pieces*, which revealed invention and an understanding of movement and pattern, even though it suffered from a weak ending. To Jennifer Morgan went the second prize for her most expressive solo, *The Bracelet and the Girl*. There were two third prizes, which went to Janice Wright whose *An Inch of Frill* had humour and style, and to Nicholas Chagrin, whose *La Corrida* had colour and verve, though it trod dangerously on the sacred ground of Spanish dance and the bullfight without true comprehension. A special music prize deservedly was awarded to Irene Bluemel for her *Children of the Week* (Monday's child, etc.), which possessed a musicality quite remarkable in a girl of 12.

Most the entries in the Senior Section (ages 14–16) were lacking in invention and had an insufficient understanding of the music chosen. However, Susan Salomon walked away with the first prize for her *Modern Child*, in which she used a group of dancers with a definite awareness of theatre and of the true meaning of what choreography should be. The second prize went to Celia Beadle for an extremely well-arranged solo—*The Flirt*.

In this section also mention should be made of Carole Teskey, who showed considerable dramatic sense in telling the story of *Moses in the Bullrushes*, and of Janet Hodgkinson, whose abstract *Nocturne* had a pleasing flow of movement.

This always interesting competition was this year judged by Peggy Van Praagh, Louise Sumner and Cyril Beaumont. **P.W.**

COSSACK AGILITY: Dancers of the Ukrainian State Cossack Ensemble who will appear at the Royal Albert Hall in London from February 19 to March 4.

AMERICA

MARKOVA IN AMERICA

THE most interesting New York City dance news—at least as far as our readers in Britain are concerned—is the fact that Alicia Markova has had a smashing triumph in her season of guest appearances in *Orfeo ed Euricide* at the Metropolitan Opera House. Markova won a deserved ovation at the première performance at the Met, and, interestingly enough, every opera and music critic in the New York City press made a special point of hailing her contributions. As a matter of fact, Howard Taubman, music critic of the *New York Times*, devoted the two lead paragraphs of his review to Markova saying: "She brings a simplicity and purity to her movement that makes one believe that this could be the Elysian Fields. And when she dances to that loveliest of Gluck's inventions, the solo for the flute, there is a ravishing union of sight and sound."

Markova was partnered by Michael Maule, the talented young dancer who came to America from South Africa. Maule, who was previously with the New York City Ballet, and has since become an American citizen, gave Markova excellent support and danced superbly himself. These two dancers seem extremely well suited to each other, and it is most interesting to note what happens when this ballerina dances with a new partner. All of us here in America remember what an artistic partnership was accomplished when Markova danced with Erik Bruhn, and the same, we hear, occurred when she danced with David Blair in London. At any event, it is most pleasant to report that Markova and Maule make a striking and very appealing pair. Markova has memorized the score and libretto of *Orfeo*, and perhaps this accounts for the wonderful sense of communication and character that she gives to this rôle. Since she is one of the most musical of all ballerinas, this added inner awareness provides the total characterization of this lyric rôle, making it a totally realized work of art.

In addition to her appearances at the Metropolitan Opera House, Alicia Markova has been very much in the news in other ways. In the first place, she was presented with an award and named as one of the key women of the year in America by the Federation of Jewish Philanthropies. This presentation was bestowed upon her at a dinner at the Hotel Plaza, and this was a double honour, actually, since this ballerina is a British subject.

Robert Zeller, the ballet conductor, who has been musical director for many of Miss Markova's performances in America, featured an hour programme on the *New York Times*' Radio Station to talking about this ballerina and her performances in *Giselle*, playing the complete score as well.

Finally, the Dance Alcove of the 58th Street Music Library had a two month exhibition of photographs, programmes and other memorabilia on her entitled "Alicia Markova at the Met."

ALONSO AND YOUSKEVITCH FOR EUROPE

ALICIA ALONSO, the first ballerina from the Western Hemisphere to tour with a ballet company in the Soviet Union, opened a series of performances in Moscow on Christmas night, where she danced in *Giselle*. She will also be appearing in the full-length *Swan Lake*, *Sleeping Beauty* and *Coppélia* and will appear in Leningrad and Kiev. This month Igor Youskevitch will join Alonso in Helsinki, Finland, where they will start a six-month tour of Europe.

MOSCOW DANCERS IN NEW YORK

SOL HUROK has announced that the Moiseyev Dance Company from Moscow, consisting of 100 dancers, will open a three-week engagement at the Metropolitan Opera House on April 14. The company will have a cross-country tour for ten weeks after their New York engagement.

ISRAELI DANCERS IN NEW YORK

INBAL, the Dance Theatre of Israel, has been presented by S. Hurok for a three-week engagement in New York City at the Martin Beck Theatre. This troup of Yemenite dancers, appearing in America under the auspices of the American-Israel Cultural Foundation, followed this with a cross-country tour of the major cities in America. The New York views on this company, which has already appeared in London, will be included in our next issue.

IN BRIEF

ZACHARY SOLOV, choreographer for the Metropolitan Opera House, has withdrawn as choreographer for *Oh, Captain*, the musical version of *The Captain's Paradise* over "a difference in concept" to the approach for the dances of this production. James Starbuck has now been named as choreographer, and Alexandra Danilova, the internationally noted ballerina, has been given the dance lead in this musical in which she will also have an important speaking rôle.

Marcel Marceau, the noted French mime, appears at the New York City Center for a four-week engagement this month.

The film *The Bolshoi Ballet* has opened in New York, and Galina Ulanova has come off with the greatest share of praise from the critics. This remarkable record of this great artist is indeed an invaluable document. *Dance Magazine* gave a midnight preview party and showing of this film, when Alicia Markova, Alexandra Danilova, Frederic Franklin, and a score of other dance notables were on hand. The official première, occurring the following evening, was for the benefit of the Dance Department of the New York Public Library.

The B. de Rothschild Foundation for the Arts and Sciences presented two invitation performances of Shanta Rao in *Ambapalli* at Martha Graham's studio.

Arthur Todd

MARKOVA TRIUMPHS IN GLUCK OPERA: Alicia Markova with Michael Maule in the pas de deux *from* Orfeo ed Euricide *at the Metropolitan Opera House, New York. Photo: Melançon*

FRANCE

THE PARIS OPÉRA

A MOVEMENT demanding higher salaries coming first from the stage hands and then from the *corps de ballet* has rather disturbed the programme of productions at the Opéra since November. As lightning strikes were becoming more numerous, the Administration decided to postpone from December 13 until the end of January the first performance of *L'Atlantide* by Henri Tomasi. Other works announced for this season have been similarly moved forward.

Meanwhile *Chemin de lumière* continues to be a brilliant success. The special choreographic qualities of the work of Lifar are very evident, despite the handicap of a score which is rhythmically very complex and loosely linked to the dance with the exception of some passages—notably the *pas de deux* between the Young Man and Death. The dancers are still Claude Bessy, Peter Van Dijk and Claire Motte, all combining acrobatic virtuosity with tragic expression.

Two interesting new pieces of casting took place in *Divertissement* on November 27. Claude Bessy appeared with Michel Renault in the Blue Bird *pas de deux*, and Claire Motte appeared as the Sugar Plum Fairy. Constantly improving, Claude Bessy has now added to her assurance and supple beauty, a true sense of classical style. Despite her natural shyness, Claire Motte was able to display once again the intense lyricism which characterized her at once as one of the great dancers of tomorrow. Thus the comparisons which can be made from these difficult tests of classical ballet enable one to underline objectively the distinction and pure schooling of two artists of quality of whom we will hear much more in the future.

Liane Daydé and Michel Renault saw the year out at the Bolshoi Theatre, where they were scheduled to appear in *Giselle* and *Le Lac des Cygnes*.

BALLET BASQUE OLDARRA

AFTER an absence of four years, the Ballet Basque Oldarra de Biarritz returned to Paris for a season at the Théâtre de l'Etoile on November 27. Despite the incessant touring which has taken the company through Europe and America, it still retains intact the qualities which made it so much appreciated some years ago, and it remains actually the best stage presentation of Basque folklore.

Authentic guardians of their art, the dancers are all Basques in origin, and they are still very close to their native soil. Moreover, the performance is a true witness of the fact that this type of entertainment can be a success with the absolute minimum amount of adaptation for the theatre. One prefers the simple dances to the small dramatic ballet of Yves Brieux and Ustaritz, *Hondarean*.

The women are not overshadowed by the men and their charm and precision is seen to best advantage in *Arku-dantza* (*danse des arceaux fleuris*) and in *Aurto Seaskan*, a *berceuse*. The men display great abandon, fire and passion without sacrificing the neatness of their steps. One must also praise the perfect execution of the *Satan-dantza*, the *gavotte*, and, finally, the famous *Godalet-dantza* (*The Wine-Glass Dance*).

To conclude the evening the whole company dances a frenzied *fandango*, while an anonymous soloist performs the hair-raising *Danse du coffre* ten feet above the stage. These lively dances are accompanied by the txistu, a three-holed flute, held in one hand while the other beats a tambourine.

LES BALLETS AFRICAINS

FROM November 22 to December 15 this African company gave a season at the Théâtre de l'Alhambra. The ingredients, mentioned earlier in DANCE AND DANCERS, which brought it international success, remain unchanged—vitality, abandon, authenticity and imagination.

Some of the best numbers from the previous production have been retained: *Enian Adje*, *The Water Carriers*, *Mindiani* (notable for the performance of Fanta Dialy), and *Coundedon*. The *Danses de féticheurs*, the *Dance of the Field Workers* and *The Wedding* follow each other in rapid succession. But the *Fire Dance*, produced in a different style, remains most impressive because of its restraint. The performers themselves have an almost frantic vitality. The dances, arranged by Kanté Facelli, Raphael, Mockey and Marof, are generally satisfactory because of their simplicity and their faithfulness to tradition.

Avoiding the temptation of Music Hall spectacle, the production has been kept close to its primitive sources. But, thanks to the taste of the designer, Bernard Daydé, it is eminently theatrical in effect. Assisted by Kanté Facelli, he has selected the right elements —woven fabrics and turbans, grass baskets, palm fronds, wicker and grass matting, shells and fishing nets—to form a suite of décors and costumes completely in harmony with their African subject.

Marie Françoise Christout

NEWS IN BRIEF

AS in other years, the Institut Chorégraphique has reopened its doors. As the Bibliotheque de l'Opéra will not allow technical demonstrations, it has installed itself at the Ecole Normale de Musique. In two lectures given on

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November 15 and 29, Serge Lifar discussed his recent ballets, *Chemin de lumière* and *Le Bel Indifférent*. Thus he was led to examine the relationship of modern ballet with contemporary music (complex rhythmical problems) and with social realism; he underlined the deep differences which separate academicism and expressionism. In the demonstration, Claire Motte, Max Bozzoni, Claude Bessy and Raoul Duflot lent him their assistance.

UNDER the auspices of the Relations Culturelles Franco-Italienne, and presided over by Carlotta Zambelli, Ferdinando Reyna gave a lecture on "The Impulse of Ballet in the World" on December 12. The lecture was illustrated with extracts from films of Lifar's *Symphonie en blanc* and Balanchine's *Western Symphony*.

ON November 28 at the Salle Pleyel, the Jeunesses Musicales de France gave a warm welcome to Peter Van Dijk in the absence of Liane Daydé, who was unwell. Called upon at the last moment, the young dancer and choreographer arranged an excellent programme, which was completely classical. Especially notable were two movements from Schubert's *Unfinished Symphony*, in which he danced himself with Jacqueline Rayet.

THE Soviet-Caucasian Ballet appeared at the Théâtre de l'Alhambra from December 18 to January 12.

AT the Théâtre de la Porte Saint-Martin in December, Jean Marais presented *L'Apprenti Fakir*, a three-act extravaganza, with choreography by George Reich, and the Ballets Ho.

REPLACING Juliette Greco, Noëlle Adam, who, until now, has been mostly seen in cabaret, will be the star in the Françoise Sagan spectacle, *Le Rendez-vous Manqué*. Don Lurio will direct the modern dances, Vadim will be in charge of production effects, and Vladimir Skouratoff will appear as the Young Man, and Festival Ballet's Toni Lander as a young married woman.

ON February 13, Roland Petit will present his next spectacle at the Alhambra, *Le Voyage dans la Lune* (after Méliès) with Zizi Jeanmaire; and *La Sirène* (based on Albert Vidalie's novel *Les Bijoutiers du Clair de Lune*, for which Darius Milhaud has composed the music. In the meantime, *Charmants Garçons*, Jeanmaire's new film, has just been released: Roland Petit has directed its musical and dance numbers.

Marie-Françoise Christout

happy birthday to...

		February
David Shields	Royal Ballet	1
Clare Duncan	Festival Ballet	2
Joan Stuart	Canadian National Ballet	6
Enrique Martinez	Ballet Theatre	8
David Scott	Festival Ballet	9
Patricia Dyer	Dancing in Australia	10
John Gilpin	Festival Ballet	10
Douglas Gilchrist	Festival Ballet	10
Colleen Kenney	Canadian National Ballet	12
Leslie Franzos	Ballet Theatre	13
Ole Palle Hansen	Royal Danish Ballet	14
Maryon Lane	Royal Ballet	15
Judith Dornys	Ballet 57 de Paris	16
Richard Ellis	Teaching in Chicago	19
Gerd Larsen	Royal Ballet	19
Yvonne Lakier	Royal Ballet	20
Wolfgang Brunner		22
Alexander Grant	Royal Ballet	22
Doreen Eastlake	Royal Ballet	25
Margaret Knoesen	Royal Ballet	26
Yvonne Cartier	Dancing in Paris	27
Todd Bolender	New York City Ballet	27
		March
Anthony Burke	Teaching	1
Dorothea Zaymes	Royal Ballet	4
Earl Kraul	Canadian National Ballet	5
Phyllida Porter	Festival Ballet	6
Diane Anthony	American Ballet Theatre	7
Valerie Marsh	Ballet Rambert	7
Maurice Metliss	Royal Ballet	8
Alexis Gohar	Festival Ballet	8
Sheilagh Henderson	Royal Winnipeg Ballet	9
Michel Bonnetin	De Cuevas Ballet	10
Leslie White	Royal Ballet	10
Tamara Karsavina		10
Sylvia Singleton	Ballet Rambert	12
David Drew	Royal Ballet	12
Ursula Moreton	Royal Ballet Organisation	13
Pirmin Trecu	Royal Ballet	13
Igor Youskevitch	Ballet Russe de Monte Carlo	13
Deirdre Dixon	Royal Ballet	14
Lillian Weillein	De Cuevas Ballet	16
Walter Trevor		17
Myrna Aaron	Canadian National Ballet	17
Raymond Moller	Canadian National Ballet	19

COVER STORIES

This month's front cover, by Roy Round, is of Donald MacLeary and Lynn Seymour in Kenneth MacMillan's highly successful ballet for the Royal Ballet (formerly Sadler's Wells Theatre Ballet).

MACLEARY was born in Glasgow in 1937. In 1950 he became a pupil of Sheila Ross. He joined the Sadler's Wells School in 1951 and was soon appearing in ballets with the opera at Covent Garden. In 1954 he joined the Sadler's Wells Theatre Ballet and was soon taking over important rôles. In 1955 he created a solo rôle in MacMillan's *Danses Concertantes* and, later, the principal male rôle in Rodrigues' *Saudades*. Since then he has become one of the company's leading male dancers, and a bright future is predicted for him.

SEYMOUR was born in Vancouver in 1939. Between the age of 8 and 15 she studied there with Jean Jepson and Nikolai Svetlanov. When the Sadler's Wells Ballet was in Vancouver during its 1954 tour, Seymour was seen by Ailne Philips, who offered her a two-year scholarship at the Sadler's Wells School. At the age of 18, in August of last year, Seymour became a member of the Royal Ballet (formerly the Sadler's Wells Theatre Ballet). Her first rôle was in Howard's *La Fête Etrange*, and now she has achieved a great personal success in the created rôle of the Adolescent in MacMillan's *The Burrow*.

Ballet Dates

THE ROYAL BALLET
at the Royal Opera House, Covent Garden

Feb.
19 *Sylvia* (Fonteyn, Somes)
22 (M & E) 25, 27, 28
Mar.
1 (M & E) and every night, except Sunday, through the month. Apart from the opening night the programmes were undecided at time of going to press. See daily papers.

THE ROYAL BALLET
(formerly Sadlers Wells Theatre Ballet)

Jan. **Provincial Tour**
20 The Essoldo Theatre, Brighton
27 The Granada Theatre, Sutton
Feb.
3 The Theatre Royal, Norwich
10 Arts Theatre, Cambridge (2 weeks)
24 The Memorial Theatre, Stratford-on-Avon
Mar.
3 The Grand Theatre, Wolverhampton
10 The Pavilion, Bournemouth
17 The Palace, Plymouth
24 The New Theatre, Cardiff

FESTIVAL BALLET
Jan. **Provincial Tour**
20 The Odeon Theatre, Leeds
27 The De Montfort Hall, Leicester
Feb.
3 The Gaumont Theatre, Ipswich
24 The Gaiety Theatre, Dublin (2 weeks)
Mar.
10 The Grand Opera House, Belfast
17 Empire Theatre, Liverpool
Apr., May, June—European tour
July 14–Sept. 13—The Royal Festival Hall, London

BALLET RAMBERT
Jan.
20 Arts Council tour of Scotland (4 weeks)
Feb.
17 The Little Theatre, Middlesborough
24 Her Majesty's, Carlisle
(These dates are subject to alteration)

RUMANIAN DANCERS
at the Princes Theatre, London from January 20 for 4 weeks.
Company of 25 soloists accompanied by the Bucharest Gypsy Orchestra.

THE UKRAINIAN STATE COSSACK CO.
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LA RENDEZ-VOUS MANQUE
(Broken Date)
at Dominion Theatre, London
For three weeks from February 18. Françoise Sagan's ballet spectacle with Toni Lander, Vladimir Skouratoff and Noelle Adam.

M. V. DOBUJINSKY
Evening in memory of the famous Russian designer at the Pushkin Club 24 Kensington Park Gardens, on January 31 at 8 p.m.
In the chair: James Laver. Speakers include Tamara Karsavina, Marie Rambert, Arnold Haskell and others.

BALLET DE PARIS
at the Dominion Theatre, London on March 24 for 4 weeks.
Roland Petit, Zizi Jeanmaire, and full company with a new programme.

EUROPEAN FESTIVALS - 1958
The following festivals have announced that they will present dance and ballet programmes. Full details will be given at the earliest possible date.
WIESBADEN—May 8–June 1.
BORDEAUX—May 10–25.
ZURICH—End of May to early July.
STOCKHOLM—June 1–14.
HOLLAND (Amsterdam, The Hague)—June 15–July 15. Foreign and Dutch Ballet companies.
GRANADA—June 20–July 4. Classical and Spanish Ballet companies.
DUBROVNIK—July 1–August 31. Ballet and Yugoslav Folk Dance companies.
SANTANDER—July 25–August 31. American Ballet Theatre, Spanish Ballet companies and Coros y Danzas de España.
ATHENS—August 1–September 15.
EDINBURGH—August 24–September 13. Ballet Premières.
VENICE—September 11–28.
PERUGIA—September 20–October 5.
BERLIN—September 21–October 7.

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; l.s.—languages; p.r.—photograph requested.)

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